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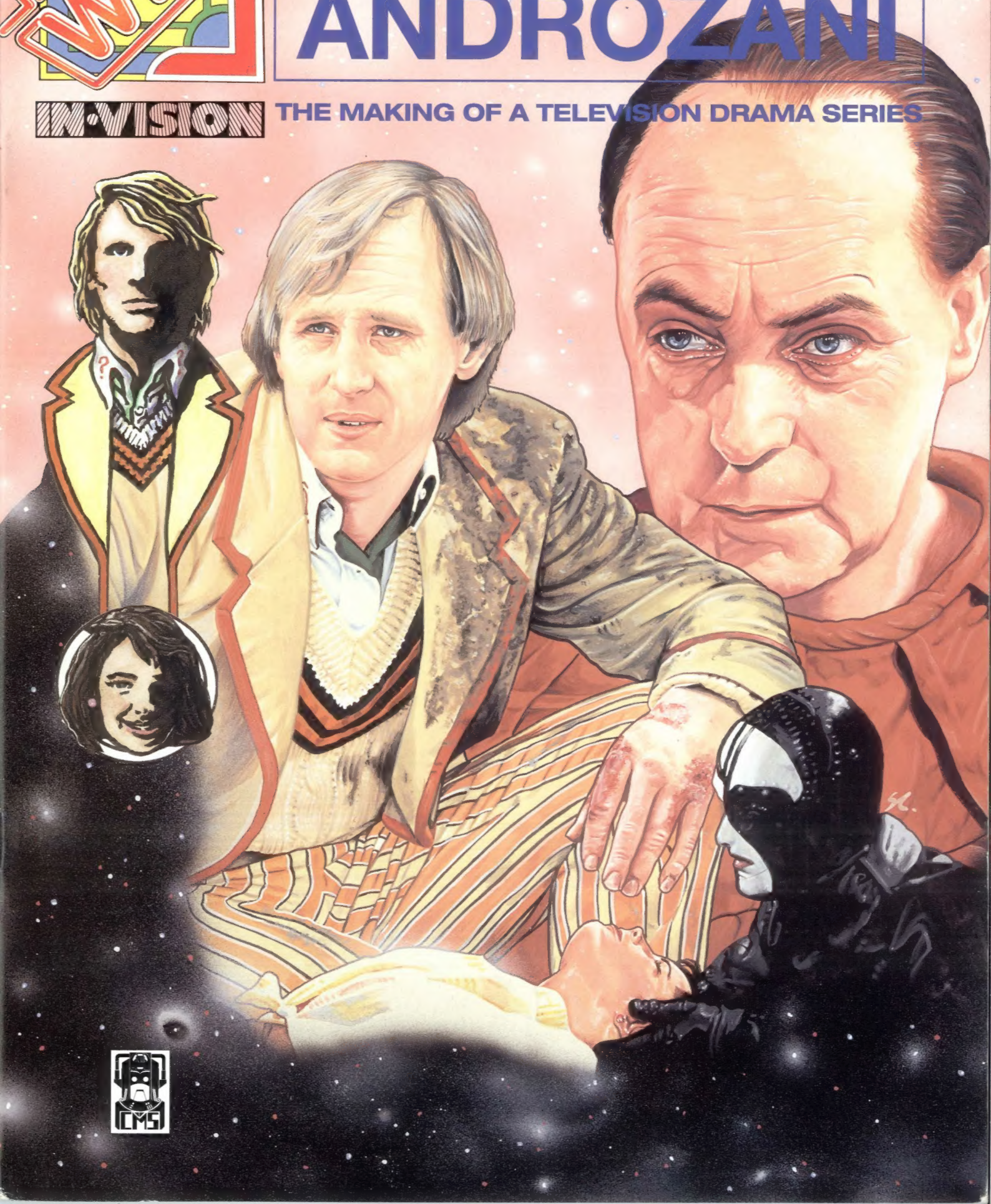
DOCTOR WHO

THE CAVES OF ANDROZANI

IN-VISION

THE MAKING OF A TELEVISION DRAMA SERIES



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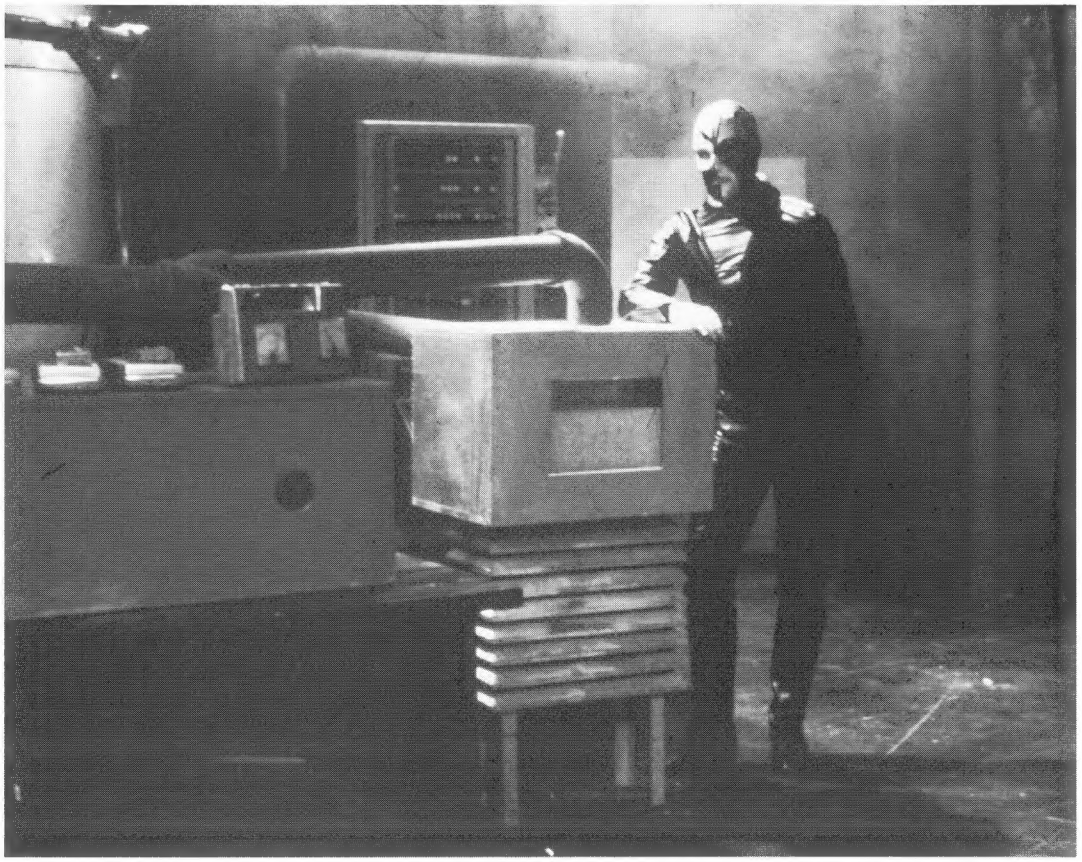
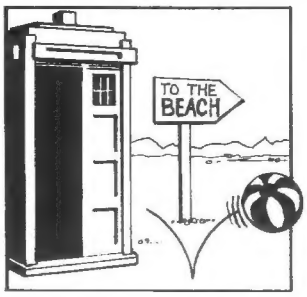




ORIGINS:

The news that Robert Holmes had penned the Peter Davison regeneration story was released officially to Marvel Comics and the ***Doctor Who** Appreciation Society* in November 1983. Unofficially it had been leaked to attendees of the National Film Theatre **Doctor Who** weekend a month earlier.

While not exactly a front page scoop, this announcement did cause a ripple of excitement in fan circles. Regarded by many as the grand master of **Doctor Who** script writers, Robert Holmes' name had been absent from the show's credits since 1978, when he bowed out on a lacklustre note with THE POWER OF KROLL, a less than enthusiastically received story.

During the intervening years, Holmes retained contact with the cult TV scene. Four memorable scripts for **Blake's Seven** were sandwiched in between contributing material for an ITV drama series, **Airline**, which ran for one season in the early Eighties. His major contribution, however, was a six-part science-fiction serial for BBC1, **The Nightmare Man**, which aired in 1981. Based on the novel *Child of the Vodyanoi* by David Wiltshire, this production saw Holmes re-united with **Doctor Who**'s most highly regarded Director, Douglas Camfield, in a chilling tale of brutal killings by a sinister creature on a remote, Scottish island.

Eric Saward had been an admirer of Robert Holmes' work from his first weeks as **Doctor Who**'s incoming Script-Editor. Having reviewed a number of past scripts and videos Saward was convinced, like so many of the show's fans, that Holmes was a writer who knew exactly how to structure, pace and create dialogue to fit the show's difficult format. In spite of some resistance by Producer John Nathan-Turner to using pre-Nathan-Turner era contributors, Saward maintained an ambition to lure the veteran author back to the series.

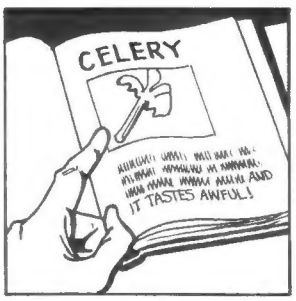
An opportunity presented itself in 1982 when the go-ahead was given to produce a TV movie that would celebrate 20 years of **Doctor Who**. The sequence of events surrounding Holmes' initial acceptance of a commission, his dissatisfaction with having to write for so many characters, and his eventual stand-down in favour of Terrance Dicks are well documented (see **IN•VISION** 69: THE FIVE DOCTORS). By all accounts Holmes' departure was on good terms, with Saward promising to find the author a slot where he could write the story he wanted to do, instead of one so encumbered by retrospection. That promise was fulfilled when John Nathan-Turner announced to Eric Saward that Peter Davison would be leaving the series and his replacement would be in place before the end of Season 21.

> "Because of the hiccups of our first meeting (see **IN•VISION** 69), I said to Bob, 'This one you can have to do what you want with, and the only thing you've got to write out is the Doctor at the end'. I wanted to give Bob as much freedom as possible without cluttering him up, and he went away and wrote the first two episodes which read well."
> **Eric Saward, DWB 1988**

Peter Davison has always claimed to have made up his mind not to renew his contract for another season after a chance meeting with Patrick Troughton in a BBC car park. The former Doctor had advised him to not to stay beyond three years, but whether or not these words were reiterated during production of THE FIVE DOCTORS is unclear. What is clear is that Peter Davison notified John Nathan-Turner of his decision to go around the time THE FIVE DOCTORS wrapped as a production in late March 1983. In April Saward was told to make the regeneration part of the penultimate story of the season.

Stories one to four were fairly well cemented by Easter 1983, so that left just five and six up in the air. There were a few story submissions in the cupboard, notably two plot outlines from one of William Hartnell's script-writers, William Emms, but Saward decided to offer Robert Holmes first refusal on the regeneration story.

SCRIPT:



Holmes gave his outline the provisional title of *Chain Reaction*, a pun based on the story's key element of black humour: whereby the President is manipulating Morgus who has links both with the gunrunners and the army. The gunrunners are the supply chain of Sharaz Jek who, by limiting the source of spectrox, influences events on Androzani Major which is nominally governed by the President.

Friday 6 May 1983 is the date Holmes received the BBC's commission to expand his plot-line into a full scene breakdown. In those early drafts there is no mention of the Doctor dying from spectrox toxemia. It is the combination of exhaustion and physical wounds inflicted by Stotz and his thugs that triggers the process of regeneration. The notion of making the Doctor susceptible to the same poison killing Peri was only incorporated during later script writing stages, which began on July 28 1983, the day Peter Davison's resignation from the part of **Doctor Who** was announced to the Press.

Retitled THE CAVES OF ANDROZANI, the narrative saw Holmes

"They said, in fact, would I like to write the death of the Doctor and I said yes, firstly because I'd not written for Peter Davison, and secondly because everyone knows this is the last story and so you have to have that kind of in-built drama. I was teasing the audience quite a bit really. I killed the Doctor off, apparently, at the end of the first episode, although you only had to look at the next *Radio Times* to see he's all right."

Robert Holmes,1985

retreading a number of his own tried and tested **Doctor Who** formulae; principally borrowing ideas from elsewhere and tailoring them into the show's mould. Gunrunners were a feature of THE POWER OF KROLL, which in turn had been a take on *King Kong*. The subterranean dwelling Sharaz Jek, whose mask concealed hideously contorted features underneath, was a not-so-distant cousin of Magnus Greel, from THE TALONS OF WENG-CHIANG, itself a homage to Phantom of the Opera. The one main character difference is that Jek is ultimately played as a tragic figure, rather than purely malign like Greel.

The four scripts, averaging between 55 and 60 pages of dialogue each, are very spartan in terms of descriptive details, listing them only when necessary to make a point. Salateen, the President, Stotz and his cronies are not described at all, and Timmin is only referenced as being statuesque. Neither is the appearance of Morgus hinted at, although a stage direction indicates, "Even when angry his slow delivery rarely rises above a whisper".

Sharaz Jek is described only as an individual whose, "head is covered by a stiff leather hood with eye and mouth slits" whereas the arguably less memorable General Chellak is referenced as, "a burly, grey-haired man".

One feature of Holmes' scripts is the length of so many scenes. Breaking with the contemporary practice for short, punchy scenes with rapid inter-cutting, the scripts for THE CAVE OF ANDROZANI are littered with scenes five, six or even seven pages long and rich with dialogue.

The scripts were delivered in two batches. Episodes one and two were delivered in late September, the remaining two by the end of the following month. The title of the story never changed after that, but in an attempt to mislead fans visiting his office during the autumn, John Nathan-Turner changed the name on his production whiteboard to *The Doctor's Wife*.

SCRIPT-EDITING:

Saward was delighted with what he received, and was unequivocal in his praise.

The business of the Doctor dying from spectrox toxemia was worked into the scripts by Holmes long before the finished products arrived on Saward's desk. Thereafter the Script-Editor insists he changed very little prior to the start of production. If anything, the onus was on him to add the odd section, such as one needed to clear up the mystery of why the fifth Doctor wears a stick of celery in his lapel. "We wanted an explanation for it, and I wrote the bit about its restorative powers and so on. It's ironic because that was quoted from one reviewer as being wonderfully classic Bob Holmes lines. I was sitting at my Praxis 35 typewriter thinking, What on Earth can you call this? I'll call it Praxis!"

"For Bob it was very much a routine story. It was a good, above-average script, certainly above average for what I'd been involved with (with the exception of Christopher Bailey stories). I was so delighted it had worked well. You had the combination of a good, well-written story, directed with flair and energy, and with a good cast. Now, when you see that happen, you get a good result, and that's what it should have been like more often than not."

Eric Saward, DWB 1988

```
INTERIOR, CAVE NARROWS. THE
DOCTOR AND PERI WALKING DOWN
A RANGE. WITH A HIGH SHOT
SEE THEM WALKING THROUGH
SHAFTS OF SUNLIGHT.
PERI: Doctor. Why do you
wear a stick of celery in
your lapel?
DOCTOR: Does it offend you?
PERI: No, just curious.
DOCTOR: A safety precaution.
I'm allergic to certain
gases in the praxis range of the spec-
trum.
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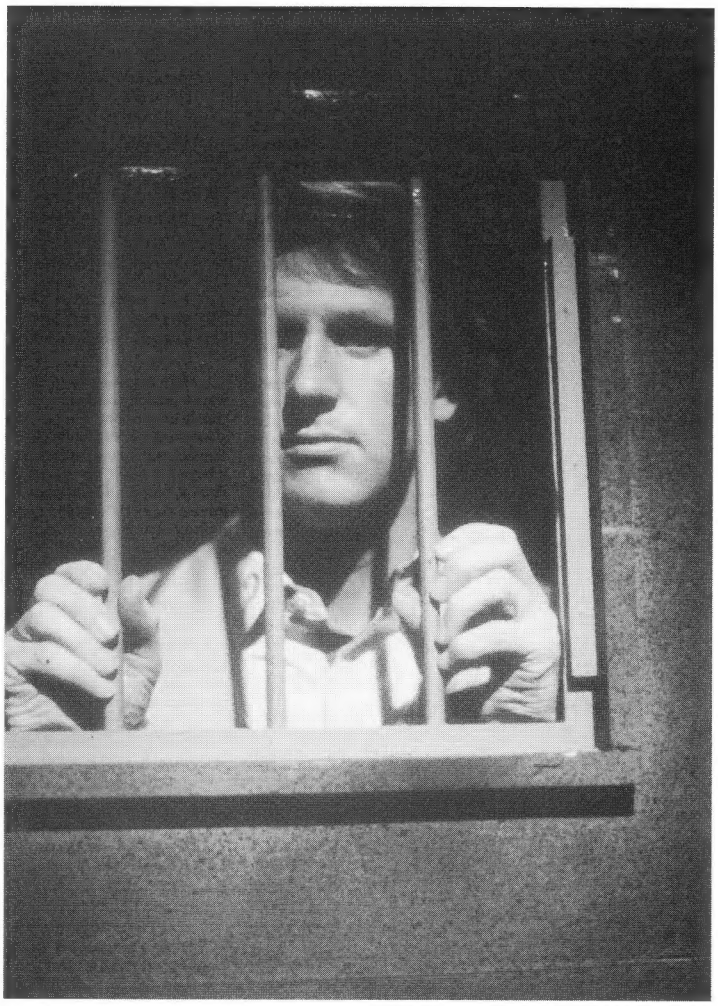

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PERI: How does the celery help?
DOCTOR: If the gas is present, the
celery turns purple.
PERI: Then what do you do?
DOCTOR: I eat the celery. (PERI IS NOT
CONVINCED) If nothing else, I'm sure its
good for my teeth.
```

More minor additions to part one were two brief scenes introducing the Magma Monster. Featured by Holmes in episodes three and four, Saward felt there was merit in introducing its ever-present threat much earlier, and added in the demise of Trooper Boze.

Finally there was the all-important structuring of the regeneration itself. Not knowing how Saward planned to lead in to the next story, Holmes had taken episode four only as far as Peri's recovery after swallowing the milk of the queen bat. It was John Nathan-Turner who suggested including all of the fifth Doctor's companions in a live-action sequence instead of a series of flashbacks as they were all being invited to TV Centre for a farewell party during the last block of recording. Consequently the regeneration was one of the last scenes to be written, committed to paper only once the line-up of cameos was confirmed.

Even then, two characters were initially missing from the script: Nyssa and the Master. Sarah Sutton's availability may have been in doubt due to her role as Cinderella at the Woodville Halls over Christmas 1984, which was followed by a debilitating bout of chicken pox, while Anthony Ainley's late inclusion was due to his agent stalling negotiations, trying to win a fee for his client larger than the extras' fee accepted by everyone else.

Much more in the way of script-editing was done during production, especially when strikes, over-runs and the prospect of late finishes began determining the need for some fast amendments. The changes have been co-credited to both Eric Saward and the show's Director, Graeme Harper. Although a precise division of tasks will probably never be known, in the main the Script-Editor took out material which was threatened by time constraints, while the Director juggled scenes which he felt would work if handled differently.

```
THE REGENERATION BEGINS. ONE
BY ONE THE FOLLOWING IMAGES
COME UP ON THE SCREEN AND SPIN
ROUND, REPEATING WHAT THEY ARE
SAYING OVER AND OVER AGAIN.
TEGAN: What was it you always
told me Doctor? Brave heart,
you'll survive.
TURLOUGH: You must survive.
Too many of your enemies would
delight in your death, Doctor.
KAMELION: Turlough speaks the
truth, Doctor.
NYSSA: You're needed, you
mustn't die.
ADRIC: You know that, Doctor.
DOCTOR: Adric!
THEN THE IMAGES BLUR SLIGHTLY
AND THE FACE OF THE MASTER
FORCES ITS WAY THROUGH.
MASTER: No, my dear Doctor.
You must die. Die Doctor! Die
Doctor!! (HE LAUGHS LOUDLY AND
LONG.)
```

FILM CRITICISM is increasingly dominated by the school of the auteur. It's easy to see why — whatever the restrictions placed on blockbuster directors by studio bosses and preview audiences, directors such as David Lynch have the power to write and rewrite scripts out of all recognition to suit their vision.

In television, things are different. In America, the director's cut is instantly superseded by the producer's revamp, and the producers are often staff writers given extra power. In the words of J Michael Straczynski - "I was a writer, and I got rewritten by the script editor. So, I became a script editor, and I got rewritten by the producer. So, I became a producer, and got rewritten by the executive producer. And now, I'm an executive producer, and nobody rewrites me!" Whether this has been to **Babylon 5**'s benefit is a matter for its fans to discuss, but it indicates where the power lies.

In Britain during the early 1980s, matters were a little different. The director of a **Doctor Who** story was effectively a skilled craftsmen, hired to ensure that the cameras pointed in the right direction and put the script on tape. That a director could make a difference nonetheless is shown by the acclaim an under-resourced production like THE CAVES OF ANDROZANI has won.

That said, moments which might appear to be the director's influence are often scripted - the interlaying of scenes and voice-overs which gives THE CURSE OF FENRIC much of its impact are laid out in Ian Briggs' script. However, the impact of Graeme Harper's direction on THE CAVES OF ANDROZANI becomes clear from a comparison of Robert Holmes' finished script — as delivered for production before script editor Eric Saward made his final additions — with the transmitted version. Holmes' script has the tone of heightened reality common to his late '70s work on the series, and the underlying characterisation of many characters is radically different.

One of the earliest changes demonstrates how a script can be reinterpreted to fit round some lost dialogue. Onscreen, Peri's reference to 'glass' being 'the reason we came here' appears to refer to the Doctor's pursuit of the tracks leading from the rocket pods. In fact, it refers to the opening discussion where the Doctor discusses his glass-blowing abilities. Another change by the script editor comes after the Doctor and Peri enter the caves, with the addition of Saward's explanation for the Doctor's piece of celery.

A more substantial change is apparent in the first scene between Chellak and Salateen, where Holmes' stage directions suggest that Chellak' less than happy to have a deputy whose efficiency shows him up..

CHELLAK SMILES, BUT NOT AS PLEASANTLY AS IT SHOULD BE.

Onscreen, Chellak is clearly resigned to Salateen's greater efficiency, and quietly grateful for it so long as it helps win the war, which makes him a far more sympathetic character. Similarly, in the script he seems less resigned to Morgus' effective control of his campaign, stubbornly suggesting that the businessman complain to the Presidium if he objects to the general's decisions. The overall picture is of a far more arrogant and short-sighted individual.

CHELLAK: And let that little man with the big desk know we've caught some runners. He's constantly complaining about our lack of results.

SALATEEN: It'll be a pleasure, sir

HE SALUTES AND GOES

However, tiny details of character business suggested by the script did make it to the screen. On page 20, the script specifies that...

MORGUS RUBS AN EYE WHICH HAS STARTED TO TWITCH.

As directed, John Normington's eye twitches as he turns to deliver his first comment to camera However, other such stage descriptions are ignored. In the script, much play is made of Morgus' use of a handkerchief to wipe his eyes, whether he's actually crying or not. John Normington manages without the mannerism.

Throughout episode one, Chellak's scenes are shorter than scripted, but in each case the omissions take place mid-scene, and as the scenes are shown in continuous long-shot, the cuts were made by either Saward or Harper prior to recording rather than for timing reasons, but the missing material includes some expository dialogue which establishes the background to crucial plot points.

SALATEEN: It couldn't be done without oxygen equipment, General. The theory is that it lives in the Deeps, perhaps in the magma itself. Presumably it comes up to Blue Level when it's hunting for food.

CHELLAK: Five men in six months. Operationally that's negligible. All the same when we've dealt with Sharaz Jek I think we have a hunting party before we return to Major. Eh, Salateen?

SImilarly, when during Chellak's interrogation of the Doctor and Peri....

(CHELLAK JOTS A NOTE)

CHELLAK: Go on.

THE DOCTOR: (PAUSE)... We're going to be shot.

CHELLAK: Doctor, as a soldier I find torturing prisoners - even such scum as you - a distasteful procedure. But I can suffer it if necessary. So you'll either answer my questions now or you will answer them later in less pleasant circumstances.

More obvious examples of directorial influence come in small ways — as scripted, Jek's mask is seen on his first appearance, and he's clearly seen to connect two coffin-like vats to equipment analysing the video images of the Doctor and Peri. Similarly, Morgus' discussion with Timmin over the executions takes place in his office, whereas onscreen it begins in his private lift, establishing its existence to the audience. Finally, Harper's direction boosts the impact of episode one's ending by leaving the possibility of other resolutions (a forcefield, the soldiers were firing blanks or aiming elsewhere), whereas the script continues a little further.

THE BODIES OF THE DOCTOR AND PERI ARE KICKED AND TORN BY THE BULLETS. THEY SLUMP DOWN THE POSTS, HELD LOOSELY BY THEIR BONDS.

Early in episode two comes another example of Harper tightening a scene by omitting dialogue from its middle, though in contrast to other such cuts, this scene may have been edited during post-production, as the transmitted version is a series of intercuts.

MORGUS: Easily settled. All those without valid employment cards should be shipped out to the eastern labour camps.

PRESIDENT: With an election due next year? Political suicide.

MORGUS: Not necessarily. All those without a valid employment card should also be disenfranchised.

PRESIDENT: Why? What reason could we give?

MORGUS: People who don't contribute to the world's wealth have no right to a say in how it should be run.

PRESIDENT: Yes, we might make that seem morally justifiable

A similar omission later in the episode (see below) tightens the scene where Morgus hears of the Northcawl disaster. The scripted version, aside from losing the telling fade between Morgus and Jek, moves the scene towards the overtly comedic by reiterating the joke of Morgus' parsimonious displays of grief. While this change of tone undoubtedly strengthens the story, one of the flaws in the transmitted version is the contrast between Jek's crude warrior androids, and the sophisticated replicas of the Doctor, Peri and Salateen. As scripted, the contrast is less great, and the warrior androids present a more horrific image. MANY OF THE WORK ANDROIDS HAVE BEEN LEFT GRUESOMELY UNFINISHED, POSESSING ONLY ONE NECESSARY EYE OR A BARE SEMBLANCE OF A FACE.

Another of the story's set-piece moments —- Stotz's fight with Krelper — has less impact as scripted. Many of the changes are down to simple choreography, with the script implying that Stotz gets the drop on Krelper from the word go, and has him prone at knife-point throughout the scene while the other gunrunners stand by. But a final few lines expand on Stotz's claim that the others have two options - to stick by him, or 'stay here'.

STOTZ: Oh, and in case you lunkheads get any more ideas there's something I haven't told you. That ship we got out there on auto-hold - it won't take an order without the release code. So if you want to see Major again you'd better make certain nothing happens to me.

This is one of a number of places where the scripted Stotz is less menacing than onscreen, and closer to THE SUNMAKERS' bandit Mandrel. The nickname Stotzy is missing throughout, and Stotz persistently refers to Morgus as Sir. The impression given is that Stotz is a Sirius Corporation executive heading a band of mercenaries on Morgus' behalf. The streak of viciousness is missing. Indeed, the moment where Stotz returns to his spaceship's control room to gun down his colleagues was added in during production - in the script, Stotz leaves Krelper and company alive and well.

Similarly, the desperate moment of physical violence where lashes out at Salateen for playing games over the cure for spectrox toxaemia is a directorial addition — in the script, the Doctor merely throws a him a withering glance. In the same scene, the full details of the Queen Bats' life-cycle are explained, just as the script later goes on to detail why the Doctor feels the Salateen android is imperfect. Onscreen, the implication is that the Doctor considers the Salateen android imperfect because it's too efficient an aide for Chellak. In the script, the imperfection is far more prosaic.

THE DOCTOR: Except for sudoriferous ducts.

JEK: What?

THE DOCTOR: Spotted it immediately. The temperature in these caves is very high. But your android wasn't sweating.

JEK: You, of course, would have thought of that.

THE DOCTOR: I flatter myself so, yes.

JEK: You have an uncommonly high opinion of yourself, Doctor.

THE DOCTOR: Me...!

(CATCHING PERI'S LOOK, HE SUBSIDES)

JEK: I shall take pleasure in deflating some of that conceit on my return.

(INTO HIS BENCH SPEAKER)

Base Defence Group. Numbers Two, Six and Twelve stand by for Command Escort. That is all.

The following scene is also shortened, with everything other than a demonstration of Salateen's inhuman efficiency removed.

12. INT. GENERAL'S OFFICE. DAY.

(SALATEEN BUSTLES IN, SALUTES)

CHELLAK: Yes, Major?

SALATEEN: The engineers report there's increasing activity in the magma level, sir.

CHELLAK: Really? But the perihelion is weeks away.

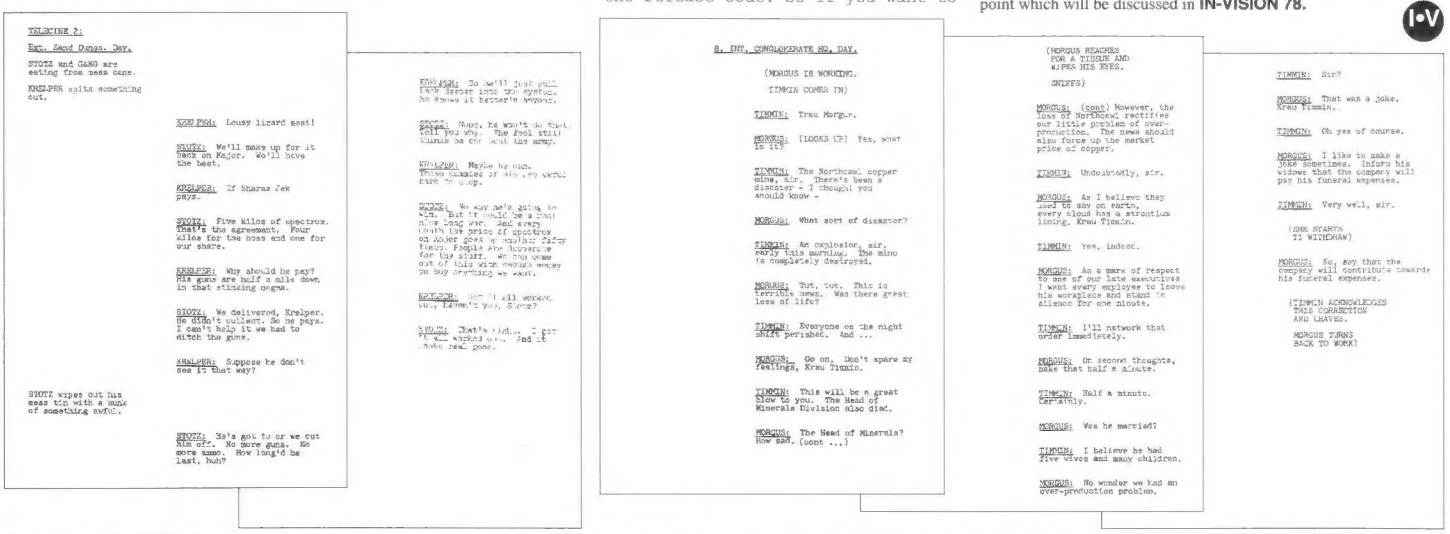
SALATEEN: The engineers say the mud bursts can occur either side of the perihelion

As Jek's reaction above shows, the script presents him as a much less sympathetic character. In episode three, his admiration is clearly ,limited to her body.

Jek: What do you know? But I must get the girl back. I must find her... that pretty little featherhead!

Perhaps more importantly, the scene which establishes him as a sympathetic character is entirely missing from the script. His episode three discussion with Peri ends as he admits his associates have taken the Doctor back to Androzani Major. His comments on the paranoia of petty criminals, his frustration at being forced to deal with such 'base perverted scum', and his admission that he is mad are all missing. However, this omission is balanced by an episode four sequence (see page 21) in which he promises Peri he'll end the war and build himself a new life for her. Nevertheless, the Jek of the scripts is far closer to Magnus Greel than the tortured hero portrayed by Christopher Gable.

That point sums up the overall impact of the production changes — the script tends towards a form of comic heightened reality, populated by characters who stay close to their archetypes. The finished version tends more towards gritty reality with character sketched out in shades of grey. How the credit for these changes should be divided between the actors, script editor and director is difficult to tie down, but it's clear THE CAVES OIF ANDROZANI could easily have been a far more average story. Whether every story could have been as good as the actual result is a point which will be discussed in **IN-VISION 78.**


TELECINE 2:

Ext. Sand Dunes. Day.

STOTZ and GANG are eating from mess cans.

KRELPER spits something out.

KRELPER: Lousy lizard meat!

STOTZ: We'll make up for it back on Major. We'll have the beat.

KRELPER: If Sharaz Jek pays.

STOTZ: Five kilos of spectrox. That's the agreement. Four kilos for the boss and one for our share.

KRELPER: Why should he pay? His guns are half a mile down in that stinking magma.

STOTZ: We delivered, Krelper. He didn't collect. So he pays. I can't help it we had to ditch the guns.

KRELPER: Suppose he don't see it that way?

STOTZ wipes out his mess tin with a hunk of something awful.

STOTZ: He's got to or we cut him off. No more guns. No more ammo. How long'd he last, huh?

8. INT. CONGLOMERATE HQ. DAY.

(MORGUS IS WORKING.

TIMMIN COMES IN)

TIMMIN: Krau Morgus.

MORGUS: (LOOKS UP) Yes, what is it?

TIMMIN: The Northcawl copper mine, sir. There's been a disaster - I thought you should know -

MORGUS: What sort of disaster?

TIMMIN: An explosion, sir, early this morning. The mine is completely destroyed.

MORGUS: Tut, tut. This is terrible news. Was there great loss of life?

TIMMIN: Everyone on the night shift perished. And ...

MORGUS: Go on. Don't spare my feelings, Krau Timmin.

TIMMIN: This will be a great blow to you. The Head of Minerals Division also died.

MORGUS: The Head of Minerals? How sad. (cont ...)

(MORGUS REACHES FOR A TISSUE AND WIPES HIS EYES.

SNIFFS)

MORGUS: (cont) However, the loss of Northcawl rectifies our little problem of over-production. The news should also force up the market price of copper.

TIMMIN: Undoubtedly, sir.

MORGUS: As I believe they used to say on earth, every cloud has a strontium lining, Krau Timmin.

TIMMIN: Yes, indeed.

MORGUS: As a mark of respect to one of our late executives I want every employee to leave his workplace and stand in silence for one minute.

TIMMIN: I'll network that order immediately.

MORGUS: Or second thoughts, make that half a minute.

TIMMIN: Half a minute. Certainly.

MORGUS: Was he married?

TIMMIN: I believe he had five wives and many children.

MORGUS: No wonder we had an over-production problem.

TIMMIN: Sir?

MORGUS: That was a joke. Krau Timmin.

TIMMIN: Oh yes of course.

MORGUS: I like to make a joke sometimes. Infers his widows that the company will pay his funeral expenses.

TIMMIN: Very well, sir.

(JHN STARTS TI WITHDRAW)

MORGUS: No, say that the company will contribute towards his funeral expenses.

(TIMMIN ACKNOWLEDGES THIS CORRECTION AND LEAVES.

MORGUS TURNS BACK TO WORK)

TEAM: Writing for the book *The Harper Classics* by Adrian Rigelsford, Graeme Harper claims he particularly wanted to direct a **Doctor Who** because he relished overcoming all the technical challenges it posed. In John Nathan-Turner's eyes he won his spurs when he saved WARRIORS' GATE from several moments of crisis during the final recording block. There and then he asked Nathan-Turner for the opportunity to have a go at a full production, and was told he should come back once he had taken the BBC's internal Directors' course.

Born in Hertfordshire to a family with strong show business connections, Harper went to drama school to become a child actor the very year ITV was born, 1955. One of the first TV professionals he encountered at the BBC was future BBC drama head Shaun Sutton, in 1957 a Producer/Director with responsibilities for making children's classic serials. Determining sometime in his teens that he preferred programme making to acting in programmes, Harper was successful in landing a Floor Assistant's job with the corporation shortly after sending in an application letter directly to Shaun Sutton.

"This guy was one of the great action Directors. He had so much experience at it, so much going for him charisma, etc. and such a way with people. Actors and technicians alike all loved him. And THE SEEDS OF DOOM was brilliant, a) because it had Douglas Camfield directing it, and, b) he cast it so very well. If THE CAVES OF ANDROZANI has anything going for it from me as a Director, then I would like to dedicate the programme to Douglas Camfield. He taught me so much." **Graeme Harper, 1984**

Doctor Who first entered his life in 1971 when, as an Assistant Floor Manager, he worked on COLONY IN SPACE with a young Floor Assistant named John Turner. Two further Jon Pertwee stories PLANET OF THE DALEKS and PLANET OF THE SPIDERS were followed by the serial Harper considers his favourite Time Lord production, THE SEEDS OF DOOM. The reason, he told Gary Russell in 1984, was the presence of Douglas Camfield.

A Production Manager by the late Seventies, Harper ran into John Nathan-Turner again on various episodes of **All Creatures Great and Small**. Shortly after the WARRIORS' GATE incident Graeme Harper got his wish and was nominated a place on the Directors' Course. It was while working on an episode of the hospital soap **Angels** that the **Doctor Who** Producer got in touch and formally offered him his first, full directing assignment on THE CAVES OF ANDROZANI.

By 1983 the BBC was beginning the first stages of a massive restructuring exercise geared towards reducing operating costs and making it a more efficient producer of programmes. An early phase of this massive shake-up (which is still on-going today) was a shedding of all its staff Directors. In order for Graeme Harper to work again on **Doctor Who**, he first had to resign from the BBC and be taken on in a freelance capacity. He lost his pension and medical benefits, but the up-front fees were better.

Supporting Harper on his directorial debut was set Designer John Hurst, for whom this would be his first and only **Doctor Who** as a Designer, although he had previously worked as an assistant on PLANET OF THE DALEKS and more recently, on RESURRECTION OF THE DALEKS. With this story bedevilled by a scenery shifters' strike, in some cases new Designers had to be appointed because the ones originally allocated were no longer available once remount dates were scheduled. Make-up and Visual Effects among the departments affected.

Jan Nethercot was the Make-up Designer first allocated to the serial. Likewise a newcomer, although she had been an assistant on several past shows, hers would be the responsibility of creating the sometimes quite complicated cosmetic appliances including the mask depicting Sharaz Jek's scarred appearance. Rebooked by the time production resumed on THE CAVES OF ANDROZANI, she handed over to fully trained Make-up Assistant, Shirley Stallard, who completed the show to Nethercot's specifications.

Despite a successful career with BBC Visual Effects stretching back many years, Jim Francis had never worked on a **Doctor Who** story before in the capacity of Designer. As an assistant he worked on shows like THE ARMAGEDDON FACTOR, but no sooner did he win promotion to full Designer status than he was assigned virtually full-time for several years to **Blake's Seven**. Thereafter came **The Hitch Hiker's Guide to the Galaxy** TV series where he master-minded the construction of Marvin, the Paranoid Android. Nevertheless he still made a sizeable contribution to **Doctor Who** by recommending Richard Gregory's Imagineering company to Nathan-Turner (through the medium of the Costume Department) following their work for him building the Scorpio's unctuous computer system, Slave.

As in Jan Nethercot's case, Francis would contribute all the designs, supervise construction and oversee first studio, but prior commitments required he hand over to fellow Effects Designer Stuart Brisdon to handle the second recording block.

Brisdon, whose only previous **Doctor Who** had been MAWDRYN UNDEAD last year, was the Designer allocated to story seven, THE TWIN DILEMMA. Picking up the reigns from Jim Francis was therefore relatively straightforward, thanks to recording on THE TWIN DILEMMA being put back to accommodate Robert Holmes' story.

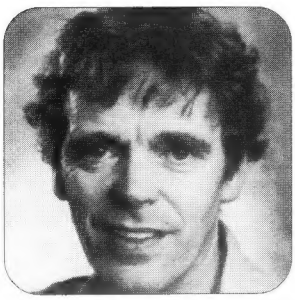
Seemingly untouched by this chaos was the Costume Depart-

ment, who managed to retain the services of their Designer nominated for this serial, Andrew Rose. This would be his one and only **Doctor Who**, albeit one from which he would receive considerable praise from the Director.

Sitting in the composers chair this time was Radiophonic Workshop stalwart, Roger Limb, for whom this would be his seventh **Doctor Who** production since THE KEEPER OF TRAKEN. Harper and Limb had never collaborated on a production before, yet their partnership would be an exceedingly productive one due to their both possessing similar styles of thinking. Finally, ready to supervise a formidable list of electronic effects, was **Who** stalwart, Dave Chapman.

Being somewhat close to the end of the season, money for highly-priced guest stars was starting to get tight. Losing Peter Davison and bringing Colin Baker into the series early meant not only that John Nathan-Turner was committed to paying an annually contracted Doctor he wouldn't use for story seven, he was also giving up one of his heftier guest artist budgets in order to pay for Colin Baker's presence in advance of the actor signing his annual retainer.

According to *The Harper Classics*, two hopefuls for the principal role of Sharaz Jek were rock legends David Bowie and Mick Jagger. Certainly both fitted a guiding parameter that Jek should be lithe, graceful and almost snake-like in his movements. The fees either would have commanded make it unlikely either of them was ever seriously considered, but two more possible hopefuls were *The Rocky Horror Picture Show*'s extrovert lead, Tim Curry, or Oliver Tobias, famous and infamous, respectively, for **Arthur of the Britons** and Joan Collins' moment of comeback porn-chic, *The Bitch*. In the end, however, the role went to someone relatively unknown to the general public.



CHRISTOPHER GABLE

Born in 1950 Gable trained and began his career as a professional ballet dancer. Talented in most forms of dance he made his first screen appearance in 1968 in a **Monitor** bio-pic on the life of the composer Delius. Other crowd scene, gala dancing roles came his way with *Song of Summer* (1969), *Women in Love* (1969), *The Music Lovers* (1970) and *The Boy Friend* (1971).

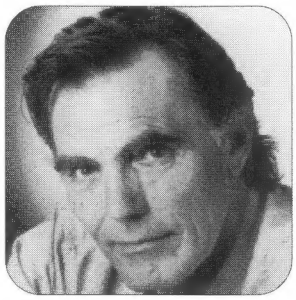
The Seventies were good times for Gable, with frequent offers of employment on such British TV and film productions as *The Cherry Orchard* (1972), *Dance of the Seven Veils* (1973), *Vienna 1900* (1976), *The Slipper and the Rose* (1976), **Churchill's People** (1976) and *The Hunch Back of Notre Dame* (1978). In all of these productions, however, Gable was asked to dance so, recognising where his gifts lay, the young performer took over running of the Northern Ballet Company towards the end of the decade. It was from here that he was asked to read for a part in THE CAVES OF ANDROZANI.

Remembering him from days spent down at the BBC's Bristol studios where Gable was often asked to perform dance routines for lunch-time magazine show audiences, Harper initially called him in to read for the double role of the android officer, Salateen, where body language would be important in distinguishing between the two parts. Gable liked what he saw but, on reading the scripts, reflected that, to him, the better part was Jek's, even thought it meant having his face submerged beneath a plastic mask.

Reportedly Christopher Gable instructed his agent to reply that he was happy to take any part in THE CAVES OF ANDROZANI but, if given an option, would adore most playing Jek. When offers to Messrs. Curry and Tobias fell through, third on Graeme Harper's list was the name Christopher Gable.

The role of Salateen went instead to Robert Glenister, whom Harper chose because of the way the actor could use his eyes to switch moods almost instantaneously for conveying amiability to menace. An up-and-coming former juvenile actor, Glenister had previously made his mark at the BBC as Peter Davison's younger brother in the sit-com **Sink or Swim**, which had ended after three seasons in the previous year.

MAURICE ROEVES



Described in various agency listings as a combination of actor, director and writer, Maurice Roeves was born in Sunderland, Tyne & Wear in 1937. He trained at the prestigious Glasgow Royal College of Drama, landing his first stage roles even before graduating. These included performances in *Macbeth, Romeo and Juliet, Othello, Carnegie* and the world premiere of *Tunes of Glory*. He wrote and appeared in his own one-man show called *There Was a Man* at the 1977 Edinburgh Festival, before going on to direct *Little Boxes, Exit the King, City Sugar, Jacques Breel is Alive and Well and Living in Paris*.

Film roles also began coming his way before his 20th birthday. His debut was in 1966 with a minor part in Disney's *The Fighting Prince of Donegal*. Thereafter came *Ulysses* (1967) and *Oh What a Lovely War* (1969). The Seventies were a decade punctuated by appearances in a succession of British action movies; *When Eight Bells Toll* (1971), *Transfusion* and *Young Winston* (1972), *The Eagle has Landed* (1976), *SOS Titanic* (1978) and *Escape to Victory* (1979). In 1983 he won a lead role as Major Steele in the SAS banner waving movie *Who Dares Wins*.

Listed as an intense character player in his Spotlight entry, television Producers and Directors have tended to cast Roeves in tough-guy roles. Early appearances came in two of the most notorious British police series, **The Sweeney** and Philip Hinchcliffe's **Target.** Other parts have included **Oil Strike North, Danger UXB, Scotch on the Rocks** (a controversial Scottish independence series based on politician Douglas Hurd's novel) and *Twelfth Night* for the BBC's Classic Shakespeare series.

Douglas Camfield cast him as the sinister Inspector Inskip in his production of the Robert Holmes scripted **The Nightmare Man** in 1981, a serial which brought him to the attention of Graeme Harper. Following a prominent role in John Byrne's rock and roll drama **Tutti Frutti**, Roeves' agent began landing parts for him in U.S television series, and for the remainder of the Eighties Roeves would alternate between assignments in both countries. American shows featuring his talents include **Magnum PI, Remington Steele** and **North and South Book II**.

In 1993 Roeves was cast in the role of a Romulan Commander for an episode of **Star Trek: The Next Generation**, ironically titled THE CHASE. He thus became one of the few actors ever to have appeared in both of the world's longest running science-fiction series.

ROY HOLDER

The other half of the Stotz-Krelper double act (a trade-mark writing style of Holmes) was Roy Holder, a familiar face to TV and movie-going audiences through-out the Sixties and Seventies. He made his mark at a very young age as one of the juvenile leads in Bryan Forbes' much lauded 1961 film, *Whistle Down the Wind*. Further juvenile roles arrived in *Term of Trial* (1962) and a the comedy *Murder Ahoy* (1964). In the mid-Sixties he had small roles in *Othello* (1965), opposite Laurence Olivier, and Zeffirelli's *The Taming of the Shrew* (1966), opposite Richard Burton and Elizabeth Taylor, before landing a part in the pop-generation movie *Here We Go Round the Mulberry Bush* (1967)

Many supporting roles followed as Holder grew up capitalising on his long-haired layabout look. *The Virgin Soldiers* (1969) was a big success as was *The Virgin and the Gypsy* (1970). More contemporary dramas came in the forms of *Day of Rest* (1970), *Loot* (1971), *The Death Wheelers* (1973) and *Dirty Knight's Work* (1976).

The only science-fiction movie Holder ever made was *The Land that Time Forgot* (1976), but he did appear on TV in the third series of **Ace of Wands**, playing a young photographer named Chas.

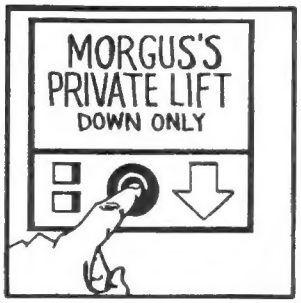
Graeme Harper was impressed enough with Holder's performance as Krelper to offer him a part in LITTLE GREEN MEN AND OTHER MARTIANS, the final episode of the Chris Boucher devised series, **Star Cops**.

JOHN NORMINGTON

Born in 1940, Normington did not enter the acting profession until his twenties. His first film role was a part in *Inadmissible Evidence* (1968) followed by parts in two significant TV drama productions, **A Midsummer Night's Dream** and **The Caesars**, both made in 1968.

Other significant film appearances included *The Reckoning* (1970), *Canterbury Tales* (1973), Michael Apted's *Stardust* (1974), Norman Jewison's *Rollerball* (1975), *The Medusa Touch* (1978) and Rank's remake of *The 39 Steps* (1980).

Normington was asked by Harper to play Morgus after the Director remembered his unusual performance in a series for television, **The Flaxborough Chronicles**, where the character he portrayed spent much of the time sitting on his sister's lap, stroking her hair and talking to her in a very quiet, mesmeric voice. It was exactly the aura of sibilant menace Harper wanted for the role of Morgus.



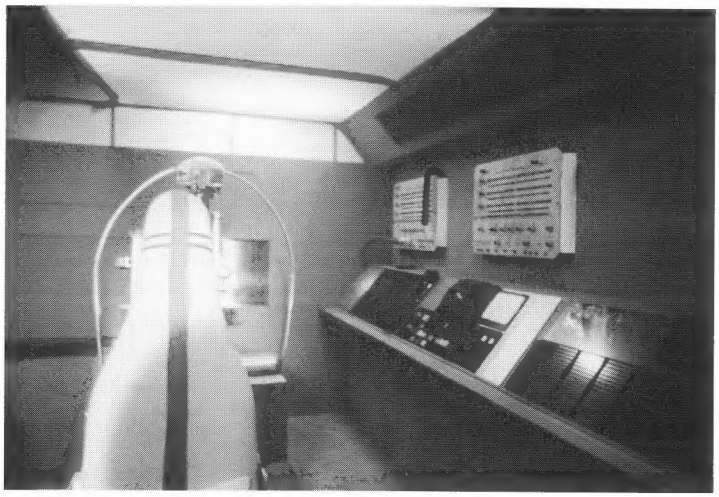
SET DESIGN:

The constrictions on budget placed considerable limitations on what could be tailor-built for this story. Fortunately the choice of location was one of **Doctor Who**'s cliché stand-bys; a quarry, or to be more specific, a sand pit. The only work required here was erection of the TARDIS prop, a few furrows in the sand to suggest vehicle treads, and some small, water-filled craters to look like space vessel landing pods. Of these, only the landing pod holes required any specialist work in advance, namely lining the dug out holes with polythene so that the water would not soak into the sand.

To make the landscape look more alien without spending a lot of money, John Hurst hired a French artist Jean Peyre, to paint a number of skyline pictures that could be added as mattes during post production. The advent of digital editing meant there was no longer a need to do these as glass shots on location. Footage of the paintings would be added during post production.

Studio work posed more in the way of problems. Basically John Hurst was told there was virtually nothing in the pot to pay for new construction. He could only have what he could find in storage or put together without spending on specially crafted dressings.

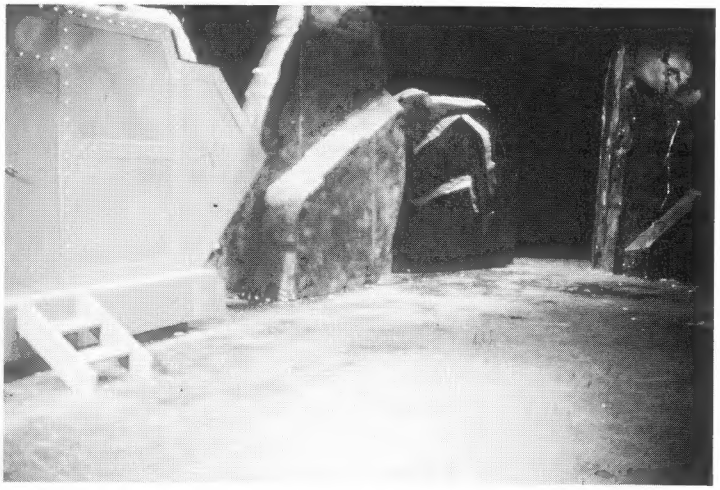
Hurst's answer was to make full use of scenery flats coloured either with paint or by lighting and shadow. In this latter aim he was helped by obtaining the services of Don Babbage, one of the BBC's top lighting cameramen. Almost all of the smaller sets — the shuttle craft control deck, Chellak's underground complex of porta-cabins and even Jek's laboratory — were assembled along these lines. The trick was to make these sets look busy with eye-catching dressings such as ladders, chairs or even wreaths of smoke, lighting them with powerful floor or angled spotlights, and shooting tight in to the characters.



"I started off thinking these caves are going to be a thousand feet tall, with faint shafts of sunlight and an amazing echo, all of which I tried to achieve given our limited resources. It was very eerie — some of the rocks were 20 to 40 feet high, even if they were made of Jabolite. We used the smoke machine a lot too." **John Hurst,1984**

Set dressings were pulled from anywhere they could be found; guns provided by the serial's armourer and mounted on blockboards, control panels made from old items of electrical hardware, even a cell door from a one-time prison drama. The inspiration Harper and Hurst agreed to follow was not making this vision of the future look futuristic. Instead, rather as Terry Gilliam had done with Brazil, the future was made to look as though components and styles from the 1940s had been transplanted forward in time. Jek's lab, for instance, is lit by standard light bulbs hanging from electrical cords with olive green reflectors fitted.

Visual Effects helped out by furnishing the one item of hardware impossible to find in a prop store warehouse; the laser beam projector into whose path Jek pushes Morgus' head during their final confrontation. Effects furnished a matrix of electrical components concealing in its heart a strobe light bulb.



In contrast, a very stark, minimalist look was employed for Morgus' office on Androzani Major. A sense of space was created by surrounding the semi-circular office with a panorama of window panels, punctuated at intervals by squared supporting pillars housing the magnate's private lift and the doorway to his secretary's office. Beyond the windows Hurst erected a cityscape cyclorama, but to create the required impression Morgus lived atop a huge skyscraper, the Designer dropped a plain white cyclorama with a contoured bottom edge between the background and the windows. When lit with a soft purple it gave the impression of a wide evening skyline stretching out to a distant horizon.

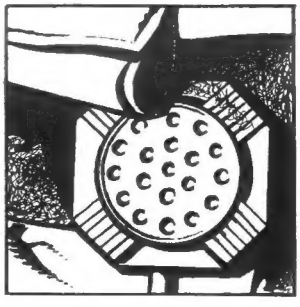
The caves were equally ingenious. Although they occupied the greater bulk of studio six during both recording blocks, the scenery was little more than a conglomeration of stock frames and panels. Some were fixed, particularly those where actors had to clamber over them, some were on castors so they could be easily moved into new configurations, while others were hung on wires from the lighting gantry. Again the key was lighting, and shooting scenes tight in on the actors so that details of any backgrounds were never dwelled upon by the camera. Long shots were used only for establishing scenes or if lots of action was going on.

As before, lighting was crucial to making the illusion work. One effect Harper asked Don Babbage to provide during many cave based scenes were scintillating shafts of sunlight. Overhead spotlights beaming light through slow, contra-rotating fan blades gave just the right effect, particularly when dappled through periodic releases of Effects smoke.

COSTUMES:

A bulk purchase of foam-padded, two-piece industrial wear solved most of the costume overheads on this story at a stroke. The soldiers uniforms were grey in colour, lapel-less with a single button at the collar, and worn with the tunic tucked into the trousers. The gunrunners wore a similar, but not identical, cut in tope fabric with two buttons at the collar. Their jackets were worn outside the trousers.

Various modifications were made to both sets of costumes to render them visibly different. The gunrunners' tunics were given additional patches of material sewn around the thighs, cuffs and upper arms, the latter crossing over the shoulders to make epaulettes which



held down their ammo sashes. These sashes were leather, as were the belts around their waists with their distinctive belt-plates provided courtesy of Visual Effects. Since both Harper and Andrew Rose favoured the Cuban revolutionary look for the mercenaries, their costumes was topped off with a beret apiece. Stotz also got to wear a bandanna.

The army uniforms were looser fitting with fewer external accessories. They all wore calf length boots and silver-sprayed building site safety helmets when out on patrol. Officers wore wide black bands around their upper arms with precise rank indicated by the colour of additional fabric stitched across their shoulders. Salateen, a Major, wore blue while Chellak, a General, wore yellow.

Androzani Major fashions leaned distinctly towards the oriental, perhaps indicating who Harper and Rose considered would be running big corporations in the future. Timmin's gown was in a shiny silver-blue fabric, running to just below the knee where it was cut at the front to reveal the bottom half of her legs. A raised, padded collar sat on her shoulders to make a diamond design while the sleeves were very wide and made medium length by gathering and stitching the material to make a row of hoops down her arm.

Morgus wore a similarly styled but shorter robe with a matching pair of trousers. Coloured a rich copper, the padded collar was rounded at the front rather than V-shaped.

The most expensive and elaborate costume was that worn by Sharaz Jek. The bulk of the costume was a shiny black biker's jacket and leather trousers. To disguise the jacket's zip and the seam with the mask, Andrew Rose fashioned a separate padded collar which extends at the front to fasten underneath the costume's belt. Jek wore matching black boots but only his left hand was encased in a glove. The other was dropped after Harper agreed bare skin would lend more impact to the scenes were he touches Peri's face with his fingers.

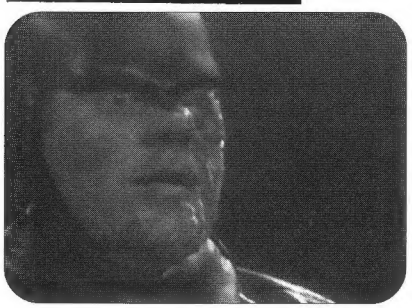
The mask was a collaborative effort between Costume, Make-up and a freelance mask-maker which, for once, did not require the artist, Christopher Gable, to have a cast taken of his full head. Instead, a standard wig-maker's head dummy was used as the basis, over which a tight-fitting leather balaclava helmet was tailored so that it encircled the neck, sealing up at the back of the head. The studs on the helmet were nothing more than grains of rice stuck to the leather and painted over. The face masks, also in tanned leather, were similarly steam-moulded over the head dummy and sprayed black and white in a pattern inspired by a photograph Rose found of a Zulu warrior in full war paint. One mask was lined on the inside to make it more comfortable and more sweat-absorbent to wear for long periods of time. Velcro strips attached it to the inside of the cowl. The other mask was physically larger, made by stretching it over the dummy's head bulked out with clay. This was done so the unlined mask could be worn over the prosthetic of Jek's true face, and torn away on cue.

The Doctor and Peri wore their same costumes from PLANET OF FIRE, although Peter Davison at last got to be rid of his stick of celery in the final episode. Being somewhat larger of frame, the fifth Doctor's outfit did not easily fit Colin Baker. He could not wear the trousers with the zip and buttons done up so the sweater was always well pulled down at the front. To make the point Baker collapsed Sandra Dickinson into a fit of giggles by mooning at her during preparations for his part in the regeneration scene.

MAKE-UP:

Hair pieces were orders of the day for many of the cast. Harper liked the Cuban revolutionary motif for the gunrunners, and so most of them wore moustaches or beards to make them seem more South American. Roy Holder gained side-burns and Errol Flynn whiskers, while Maurice Roeves took on a full-set beard. Martin Cochrane was also given a pencil moustache to make him look visibly much older than his First Officer.

The requirement for John Normington was that Morgus look oriental. To this end Jan Nethercot attached a fake pony tail, blended in with his own hair which was gel-slicked and pulled back over his forehead.



Prosthetic work for this serial was not so much complex as needing careful timing. The visible effects of Spectrox Toxemia were deemed to be spreading sores over areas of the body touched by the poisonous fungus. In Peri's case these were her legs, from her original fall into the puffball nest, while in the Doctor's case they appeared on his hands after brushing the spores off his companion.

The wounds were little more than circlets of latex rubber, made yellow, red and purple by the skilled application of make-up powder. The crucial aspect, in a recording environment based on out-of-order shooting, was changing the degree of infection to match narrative order. Some scenes required heavier make-up adding, while others required it to be decreased or re-applied to match Polaroid photographs of the previous scene/shot.

Unmasking Sharaz Jek called for Gable to wear a full-face latex mask. Unlike Michael Spice playing Magnus Greel, the mask was not a single piece of rubber crafted to the face but a collection of prosthetic parts applied and built up in stages directly onto the actor's face. Various paints, powders and colourings were then added to blend these elements into a visual whole. Additional ageing techniques such as painting rubber solution directly onto skin and blow-drying it into a creased or contorted shape were also employed.

Colin Baker's hair underwent blow-drying into more bouffant curls as this was the image unveiled at his press call. The remaining companions brought in for cameos were not specially made-up, save for Anthony Ainley who donned his familiar wig, beard and tunic.

VISUAL EFFECTS:

The biggest and most expensive prop commissioned from Effects was one which, due to circumstances, hardly featured in the final edit; the Magma Monster. Jim Francis spent a sizeable proportion of his budget having this built by an external firm of prop makers. The creature was a cross between a hawk and a dragon; a scaly, reptilian-looking beast with bat wings, talons and a jaw-like beak. Designed by the Costume Department, the finished outfit was very heavy for the actor, Colin Taylor, to wear due to the weight of the head-piece.

Anticipating this monster might occupy some considerable screen time, the level of detail, especially around the head, was considerable. Cable releases operated the eyes, the eyelids nictitated on cue, even the nostrils could belch jets of steam as required.

Model work too was a victim of over-running. While not extensive and, due to cost scrimping, scheduled for shooting onto tape at the end of any short days in the studio, there were nearly ten scenes rostered for production.

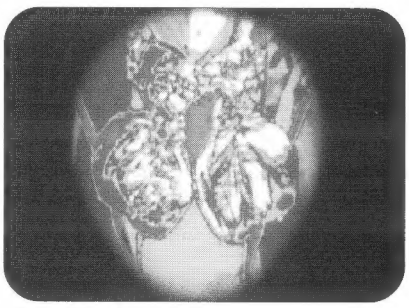
Two space ships, were built, both nearly three feet in length; the gunrunners' rather utilitarian work-horse vessel, and the rather sleeker shuttle craft owned by Morgus. Both were flown on pylons kept axially opposite the camera. Model filming was completed on the miniature stage at Visual Effects before the start of location shooting, but on viewing the footage, however, Graeme Harper was less than impressed and requested it be remounted. This was done in advance of the second studio recording block.

Although scripted, one sequence lost completely was the Doctor crash-landing the mercenaries' ship back on Androzani Minor. Planned as a lengthy 15-second show-piece effect, the final product was nearer a two-second Quantel zoom into one of the few bits of effects footage eventually squeezed into a tight recording schedule.

One effect which had to go into the can, due to it being key to the plot, was the President's fall down a lift shaft. This one shot, called for a complete, false-perspective section of the glass lift to be made. The model was photographed as a top-down view, the scenery beyond the glass walls, and the pulling back shot of the President, getting added as real time CSO inlays.

Graeme Harper was not keen to use laser guns in this story. He wanted machine pistols that fired bullets (albeit blanks) to give the drama a more brutal edge. Jim Francis worked with the show's armourer to add a bracket of fake gas cartridges to each of the hired Uzi machine guns. One thing both men were unable to mask was the percussive frequency signal generated whenever the guns were fired, which caused interference to the electronic studio cameras.

Other, more traditional effects posed less problems. Series of electrically detonated charges caused bullet hits in the sand to order, mud was made to erupt into the air courtesy of larger Pyrotechnicvaulting cones filled with Fullers Earth, styrofoam airlock doors melted under the heat of a soldering iron, and the Queen Bat was a prop rented from a taxidermist.



More off-beat was the request to provide a visual representation of the Doctor's two hearts. Under Andrew Rose's direction, Francis produced a pair of rubber hearts glued to a clear plastic vest which Davison wore around his neck like a life preserver. Although crude, the effect was changed electronically to depict an android's X-ray point-of-view of the Time Lord's cardio-vascular system. One problem, however, was that even after re-colouring, the hearts still seemed bigger than the chest cavity supposedly housing them.

For miniature mud-burst scenes Francis arranged for the cameras to record coloured liquid spraying out from a hose attached to a pump. The tape, when played back in slow motion, showed the fluid moving more sludgily. This worked fine. What did not work fine was the live-action effect planned for Chellak's death, whereby foam granules suspended above the actor would be released from their canvas sacking all in one go. Although the deluge covered Martin Cochrane efficiently, the plastic granules still looked like plastic granules, not like steaming mud. The effect was dropped.

PRODUCTION DIARY:

MONDAY 14 NOVEMBER 1983 A brief weekend is all the time off Nicola Bryant and Peter Davison can enjoy after completing PLANET OF FIRE. Both are back at the BBC the following Monday morning for briefings and a run-through in advance of filming starting the next day on THE CAVES OF ANDROZANI. While not a major location shoot there is still sufficient to require a 35-40 strong workforce. On the cast side, no more than six people will be required on any one day, but the locationis isolated.

TUESDAY 15 NOVEMBER 1983 A 52-seater coach leaves TV Centre carrying Graeme Harper and all the full production crew. Their ETA is sometime after nine o'clock at the rather appropriately named Masters Pit at Stokeford Heath, near Gallows Hills, Wareham in Dorset.

Task number one on arrival is constructing the TARDIS, a laborious exercise for the scenic crew due to the soft nature of the sand in the pit. Unable to navigate a lorry down there without it getting stuck, all the police box sections must be carried down by hand. While this is going on, other members of the scenery gang begin digging and filling the indentations made by a spaceship's landing gear and a loading wagon. Even this simple operation imposes heavy manual overheads. To cover up crew footprints, all the sand likely to be within camera shot has to be swept with brushes.

By 11:00 Peter Davison and Nicola Bryant the only cast members needed today have arrived and are being costumed ready for filming to start after lunch, which is scheduled for mid-day.

Filming starts with the high shot of the Doctor and Peri emerging from the TARDIS in part one and finding evidence of a spaceship having landed. These four pages of scripted dialogue are not complicated, but they take time as Harper insists of doing the scene from many different camera angles.

Changing into his mucked up jacket, minus celery, the next scene is part of episode four's grand finale; the Doctor carrying Peri into the TARDIS. The opening master shot of the Doctor carrying Peri from the caves is preceded by a timed sequence of smoke and pyrotechnics heralding the coming mudburst. Lining up and shooting this apparently straightforward shot proves arduous for Peter Davison. Being slight of build and required to plod through soft sand, he finds carrying Nicola Bryant while keeping his balance very physically demanding. Most of the afternoon is spent shooting these two or three shots, sometimes with the camera being hand held, but there is a deadline that cannot be shifted. With sunset due around half past four, the unit has to get the TARDIS dematerialisation and the mud-burst filmed.

Reluctantly Harper has to abandon some close-up inserts of the bat's milk test tube falling from the Time Lord's pocket and spilling half its contents. The final sequences of the day are the solo TARDIS arrivals/departures, the latter of which is followed by yet more pyrotechnic bangs. During post-production, Graeme Harper will ask for these explosions to be slowed down to increase their dramatic effect.

Also abandoned from today's filming are all the episode one's scenes leading up to the time travellers finding the entrance to the caves. Planning for this contingency, space has been left in day three's schedule.

The unit wraps as the sun goes down. After clearing up the crew retires back to their hotel, which is in the nearby village of Stoborough Heath. Nicola Bryant and Peter Davison depart back to London.

WEDNESDAY 16 NOVEMBER 1983
A full complement of gunrunners is the only cast requirement today. Filming is due to start at 08:30 on what should normally be five simple sequences.

However, there are problems. Rehearsing scenes with the actors, Harper becomes dissatisfied with some of the dialogue spoken by Stotz and Krelper. It just does not come over as hard-bitten enough for their characters. Phone-calls and discussions are held between the Director, Producer and Script-Editor to agree changes that will toughen up their speech.

In total, four of the day's five rostered scenes are written off, probably as the general result of adverse weather; an episode one introductory scene of the gunrunners mulling over their spectrox payments from Jek, Stotz assembling a portable communications device and calling Jek, Stotz talking to Jek over the airwaves, and Stotz dismantling the radio after the link is severed. Two of these scenes will be redrafted by Harper and Saward and included in script pages for the studio.

The final scene as Stotz nearly murders a disgruntled Krelper is filmed, but again with dynamically made changes to the script. With more time now available to work on this scene, Harper chooses to shoot it several times, so he can select the best cuts during editing. At the end of the day, gunrunners Les Conrad and Robert Smythe are released.

THURSDAY 17 NOVEMBER 1983
Peter Davison and Nicola Bryant are back on location, with stuntman Gareth Milne joining the team. He will substitute for Davison whenever a potentially dangerous fall or tumble is asked for. First off, however, is the scene left over from Day One the Doctor and Peri finding the caves. The only problem encountered shooting these sequences is the weather. Unlike Tuesday, this morning is fairly bright with shadows cast by the sun. Deftly cameraman Paul Wheeler tones down the contrast to help blend

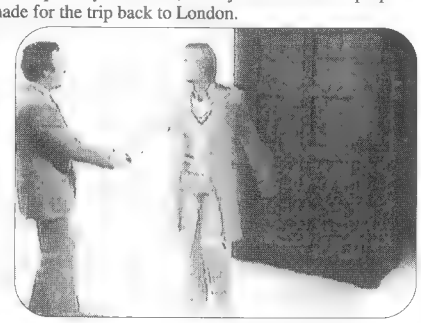
this footage with what has gone before.

Yet again there are dialogue issues, this time with a scene from episode three of the Doctor trekking over the dunes with the gunrunners, who then learn their captive is suffering from spectrox toxemia. Unhappy with how the sequence flows, Harper intends to remount it during studio recording.

The remainder of the day is taken up with the chase in part four. It is a field day for Visual Effects who must punctuate many of the action scenes with gunshot effects — some ricocheting off rocks, others pock-marking the sand. Again Peter Davison faces a physically demanding few hours, although he is doubled in a few long shots by Gareth Milne in a blond wig.

The unit wraps early afternoon, shortly after lunch and preparations are made for the trip back to London.

MONDAY 21 NOVEMBER 1983 On plan this should have been the fourth day of a fortnight's continuous rehearsals for Block One of studio recording. But this is the week of **Doctor Who**'s twentieth anniversary on air, and a few interruptions are on plan. Two of these take place this afternoon. Firstly Peter Davison appears, fully costumed, on a live edition of **Blue Peter**, presenting a minibus to a school for disabled children which was paid for by proceeds from the Longleat event at Easter. With him, and in costume as the first Doctor for his only public appearance, is Richard Hurndall.



Later that evening Peter Davison ventures down to the Shepherds' Bush Theatre to record a short interview with Terry Wogan that will be fed into the BBC1 **Children in Need** telethon that Friday.

WEDNESDAY 23 NOVEMBER 1983 Rehearsals for THE CAVES OF ANDROZANI are suspended as John Nathan-Turner, Nicola Bryant and Peter Davison prepare to fly out to Chicago for the Spirit of Light anniversary convention. They arrive in time to see the world premiere of THE FIVE DOCTORS on Chicago's WTTW public broadcasting channel. The convention lasts until Sunday evening, November 27. Immediately after the closing ceremonies the three are whisked off to O'Hare Airport for an overnight flight back to the U.K. They are expected to be back for the resumption of rehearsals on Monday morning.

MONDAY 28 NOVEMBER 1983 They arrive back to find a strike has halted production on all BBC shows requiring scenery. Almost an annual event, this year's pay and conditions dispute is being hosted by TV Centre's scenery shifters. Rehearsals continue but no early end to the dispute appears on the horizon.

THURSDAY 1 DECEMBER 1983 The production team is told to stand down. With no scenery available there is no point trying to go ahead with the two day recording block slated to start today.

The strike is eventually resolved the following week and on paper it looks as though Block Two will be safe. A big question mark hangs over the following story, THE TWIN DILEMMA. There are sufficient gaps in **Doctor Who**'s recording schedule to ensure THE CAVES OF ANDROZANI can be completed, but this would be at the expense of story seven's timetable. John Nathan-Turner presses his case that the advent of a new Doctor is a strong enough argument to warrant the granting of an extra recording block slot. For a time the decision hangs in the balance. Early in the new year news filters through that season 21 has been granted its extension.

SUNDAY 4 DECEMBER 1983 The cast needed for Block Two assembles at the Acton Rehearsal Rooms to begin rehearsals for what should be Block Two, but which is now going to be a three day Block One. Some juggling of the script and the running order has taken place to delete some scenes and to reshuffle others. The regeneration scene, for example, has been moved back to the second session. Rehearsals carry on through to Tuesday 13 December.

SATURDAY 10 DECEMBER 1983 Peter Davison and Colin Baker formally meet as the latter attends the Producer's read through of the full script at Acton. Later that day Peter Davison makes a brief live appearance on **Noel Edmonds' Late Late Breakfast Show** to promote the new season starting in January.

THURSDAY 15 DECEMBER 1983 Day One of the revised first recording block sees the series back in Studio TC6 at the centre. There are no very big sets featured in this serial, apart from the caves which appear in many guises throughout the four episodes. Harper's preferred working stance, therefore, is to have all the major sets available all the time in the studios so he can have the freedom to switch the running order around if need be. Only minor sets will be block specific. His other ambition, following in the footsteps of mentor, Douglas Camfield, is to shoot the story, where practical, in scene order to get consistency from his actors.

The first piece of action to go before the cameras is thereforethe scene of Peri and the Doctor coming in through the cave entrance in part one. The travellers encounter with a spectrox puffball nest is provided courtesy of a Visual Effects cobweb gun.

Another of Graeme Harper's preferred styles is to direct from the studio floor, often squinting through the viewfinder of a handheld camera to judge a carefully composed shot. The actors find this a refreshing change, but the risk is of piling up irrecoverable minutes of production time on an already crowded schedule.

Following straight on the action moves into the rock gallery area and the audiences introduction to the gunrunners. Two episode one sequences are recorded before Harper switches over to the interior of Chellak's portable HQ to carry on the narrative with the introductory scene featuring the General and his android Major.

Straightaway after Chellak's preliminary questioning of the Doctor and Peri, the next set illuminated is Conglomerate HQ on Major for the opening dialogue between Timmin and Morgus. As a time-saving measure, Harper instructs one of the cameras to shoot a lengthy close-up shot of Morgus during his scene with the mercenary sent to close down Northcawl (named as thin man in the script). This close-up footage is captured on VHS video for later replaying onto a monitor screen displaying in Jek's lab. Similar close-up footage of Chellak is recorded during the next scene for relaying to a second monitor in the lab.

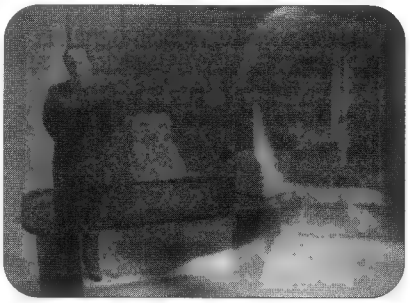
The hologram images seen during this story are all accomplished by Dave Chapman inlaying a picture from another camera to the main scene with a soft edged border around these head and shoulders shots.

Following the interrogation of Peri and the Doctor by Morgus Harper moves his cameras to the laboratory set, feeding in the close-ups he has just captured as part of the shots establishing Jek at work creating his androids of the two time travellers. The recording of so many individual shots uses up a lot of time as Harper is planning to use them as a series of cryptic cross-fades showing his hitherto unrevealed baddie at work..

The remainder of the afternoon/early evening is taken up with sequentially

"Dave Chapman had done hologram effects before, but never to the extent where it was specified that somebody had to be able to walk round and through them. We set it all up with an electronic effects box, doing it live in the studio. It was like a kind of superimposition, with two cameras on two different people in two different sets. First we mixed those two pictures together, but treated so that one of them the hologram is translucent and only has a solid base. You couldn't move the camera as you had to have a fixed position. For the actors' benefit there were monitors that told them what was going on in the other set. Also we could control the size of the hologram."

Graeme Harper, 1984



shooting further episode one scenes in Chellak's HQ and Morgus' office. The final scene before dinner is Stotz's attack on the troopers using gas grenades.

The evening session begins with an out-of-vision Jek observing playback of the soldiers killed in the gas attack. Yet again, previously recorded footage fed into a monitor aids the scene.

Meanwhile Peter Davison has had his arms made-up with the skin rotting effects of spectrox toxemia for episode four insert shots of him descending through the caves in search of bats milk. Jek's bargaining with Stotz over two or five kilos of spectrox is immediately followed by Jek's threat to have his androids pull out the Doctor's arms. After this comes Jek's episode three meeting with Stotz and his crew.

Day one is scheduled to end with Salateen carrying Peri in to Chellak's HQ, and then alternating between shots of Peri and Salateen in the office set, and shots of Chellak and the android Salateen in theoperations room (all for episode three). But time has caught up with the team. Not for the first time this year John Nathan-Turner is called upon to sanction a half-hour over-run.

FRIDAY 16 DECEMBER 1983 Day Two of Block One. The action continues with non-technical but very dialogue based scenes for episode three in Chellaks HQ. This gives the scenic crew time to prepare the Conglomerate HQ set for a visit by one-day only guest star, David Neal playing the President. His scenes are shot in narrative order with hologram insert shots as directed. The execution scenes surrounding the episode one cliffhanger are all done while the technical crew lines up the all important lift shaft effects sequence that will follow later. Again monitor shots are captured for feeding to Jek's laboratory. For the actual executions, dummies are set in place of Davison and Bryant, and wired with pyrotechnic charges resembling bullet wounds from multiple hits.

The President's death closes a fairly straightforward day's proceedings although the insert shot of him plummeting down the lift shaft will not be fully composed until Block Two, when it will be united with its model background. That image will rely on combining a Block One recorded shot of the president spinning against a blue screen with a CSO background from the lift shaft background model. The trick will be to pull back the image of the President, so it will appear to get smaller very quickly.

SATURDAY 17 DECEMBER 1983 The final day of Block One is again a mish-mash of scenes on all the major sets, although largely from episode three. The first sequences of the day, however, are those scenes with the gunrunners that were to have been done outside on film, but have now been rewritten by Harper and Saward as interior dialogues.

After these the action moves to the one set so far un-used in studio six; the control room of the shuttle craft. With some model footage having been recorded during previous production breaks, there are sequences suggesting movement through space which, courtesy of a VHS playback deck, can be played onto the control deck's main monitor.

As well as the styrofoam foam airlock door, another effects gadget are the clamps used to secure the Doctor's imprisoning vent grille to the ship's fuselage. To avoid the Doctor being seen to fumble as he tries to undo these clamps, Jim Francis has fashioned a set of quick release bolts that are easily sprung open.

The hologram conversations between Stotz and Morgus are done as before. John Normington's asides to camera which seem addressed to the audience have come about almost accidentally. The artist misinterpreted Harper's instruction to turn away and ruminate as a direction to play his speeches to the close-up camera. However, Harper liked the effect so much, he asked Normington to continue the practice

Scenes aboard the shuttle craft are recorded in story order, with occasional pauses for cutaways, for instance as the Doctor uses a laser to melt the handcuffs from his wrists, or when he sees a brief vision of his impending regeneration on the external scanner. This zooming corridor optical which Harper admits he liked because of its resemblance to the famous star-gate effect from *2001* was essentially a segment of video howlaround, but soft-focus framed and capable of being wiped in or wiped out of a picture in a controllable shape.

Continued on page 18

Tick tock.

This wasn't part of his job.

He looked up the long shaft. There's no way the man should have survived the fall.

Tick tock.

None of the others had.

Tick...

"Moan."

Tock.

Tick.

He should be dead.

Tock.

"Help... me..."

I'm a lift maintenance engineer – he thought. – Not a bleedin' people maintenance engineer.

Tick.

Bleedin' people maintenance engineer – he thought to himself wryly. – This bloke is certainly a bleeding person. Bleedin' bloody bleeding person. Not surprising, really, since he fell over 40 storeys down a lift shaft.

Tock.

So what was he supposed to do? Leave him here to die? It didn't seem right somehow.

Tick.

"M... Maw... Morgus... You must t... tell gov... ment. Morgus pushed..."

Tick.

Yeah. Yeah. He knew. Morgus had pushed him.

I mean, that was why he got the signal. He had been told to await the signal. He was always waiting for the signal. Although it had been different this time. The signal had come as normal. He had sent the servo lift up to the top floor, then locked it there, but slipped the override which meant that the lift doors in Morgus' office could still open.

But it had been different this time. And not just because this bloke was still alive. 'Trau' Morgus had also sent a coded message. "Don't tidy up the remains" had been the glowing words on the tiny screen.

Tidying up the remains was normally part of the job.

Hang on – He thought suddenly. – What's happened to my watch? Damn thing's stopped.

04:01.

Ah well. It had been getting a bit unreliable lately. He would have got a new one. A fancy one. But he was near to retirement. He was hoping he might get one of those digital ones as a retirement present. He had, after all, been a reliable employee. He had been maintaining things for Morgus for a long time. And Morgus had never complained about any mess being left behind.

But this was messy.

In a lot of ways.

And clearing up this kind of mess wasn't part of his job description. Or at least it wasn't when he last checked. You could never tell with Morgus. He had a way of backdating job descriptions.

He had ways of backdating a lot of things.

"Help... me.

Oh, this is just getting annoying – he cursed silently in the dark of the lift shaft. – I wish he'd just die.

– But what if he doesn't?

– Maybe I should tell Morgus?

– Yes. I'll tell Morgus.

"Get off the line, you fool," barked Morgus. Click. Mmmmmmmm.

– That wasn't helpful, he thought. – Another solution's needed. Let's see. Morgus DOES want this body discovered. Except it isn't exactly a body. At the moment.

"Help... me..."

He looked more closely at the man... He looked kinda familiar. He splayed his fingers out, held them in front of his eyes and waved them up and down rapidly. Hmm, it did look a bit like the man who saw on his badly-tuned TV.

"The President?" he gasped. Something big was going on. No wonder Morgus didn't want to risk communicating over an open channel.

– Hmmm...Morgus must want this to look like an accident, he reasoned. – He wants a body discovered, not a moaning, bloody mess. A body of government, I suppose.

He grimaced at his own joke.

– I suppose I could always just unlock the lift and wait for someone to use it to travel to the basement, he thought. That'd crush the moaning nuisance nicely, and it wouldn't really be me killing him...But it does mean I'd have the underside of a turbo lifty to clean as well. Oh well, anything for a quiet life.

He left the lift shaft by the maintenance access and stepped into the corridor. He had to get to the controls to release the lift. But as he turned to close the access door, he suddenly realised there was someone else in the corridor.

"It's a bit of a mess down here," said the tall blond woman. "Are you sure you're doing your job properly?"

He opened his mouth to say something, but spluttered. How did this woman fit into this? Had Morgus sent her?

"Who are you?" he gasped at last.

"I am from personnel. Trau Morgus sent me. Time for your annual assessment, apparently."

"Um, is this really the best...?"

"For me, oh yes. Very much so. Let's see..." she produced a file from inside her jacket and opened it. "25 years of loyal service. Never late. Never a day off. Company pension. Hmm, that must be worth quite a bit now. And no relations. No dependants. Good. Very good,"

"Um, I'm glad you think so..."

"Oh yes, very good." She looked up from the file, and smiled a snake-like smile. "It seems it really is time for you to retire."

He never saw the gun, or the guard behind her. But he felt the bullet. Briefly. And intensely. Right in his chest. He crumpled, and fell to the floor. The last thing he ever knew was that...

...Tick...

His watch had started again.

04:02...

The Personnel officer ticked off a box on the lift maintenance man's file.

– That'll make Morgus happy, she mused. – Not having to pay this pathetic little man's pension wasn't exactly a huge saving, but every penny counts. That was Morgus' motto. You never know, I might get a promotion out of this.

– But, her thought processes continued, – I'll have to make sure he gets to hear how efficient I've been.

She took her communicator from her pocket and called Morgus' office.

"Hello?" answered a female voice.

– Damn, she cursed to herself. – Morgus isn't there.

"Krau Timmin," she said into the communicator. "Could you ask Trau Morgus if he could spare a moment to come down here, and check something out. I think there's something he might like to see..."

"Help... me..."

What was that? It didn't sound like the lift maintenance man...

"Morgus is busy at the moment," replied the cool, efficient voice of Timmin. "I'll think I'll come down myself."

Dave Golder

Feels Different This Time

JOHN MOLYNEUX battles to tie down the secret of Androzani's success

IT IS DIFFICULT to know quite where to begin when reviewing THE CAVES OF ANDROZANI; what can one say about one of the most lauded of **Doctor Who** stories, one that consistently comes in the top five of almost any fan survey you could care to mention? As a milestone in the programme's history it marks many things: most obviously the end of the Davison Era and the long-awaited return to programme for Robert Holmes, its most prolific of authors, after an absence of six years. Before its broadcast the story had so much to live up to in terms of fan expectation, and it is to the credit of everyone involved that after such a build-up it did not disappoint.

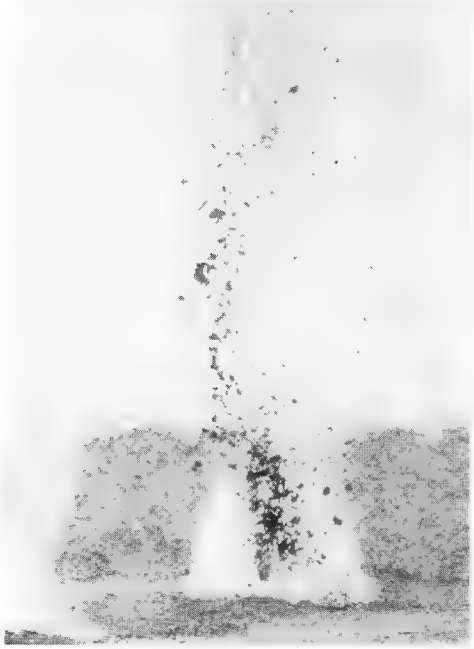
The authors of Virgin's *The Discontinuity Guide*, while clearly not wishing to start a critical backlash, describe THE CAVES OF ANDROZANI as 'a triumph of style over substance'. Quite what they mean by this, I'm not entirely sure; the direction is inspired and the acting uniformly excellent, but one cannot dismiss the script as a mundane one that is carried off simply by good production (although it could easily have been ruined by a less sympathetic director). On the contrary, the script is quite remarkable.

Admittedly the story itself is unoriginal. Holmes employs his usual trick of an intertextual rip-off, brazenly mixing elements of *The Phantom of the Opera* with revenge tragedy while at the same time satirising his favourite bugbear of bureaucratic big business. In **Doctor Who** terms it's THE TALONS OF WENG-CHIANG meets THE SUN MAKERS, with a touch of THE POWER OF KROLL (in which a gunrunner was similarly financed by a double-dealing and corrupt establishment) thrown in for good measure. However, although familiar, this is a tried-and-tested narrative that the general viewer can recognise and enjoy. At a time when the programme was increasingly reliant on raiding its own past and mythology, this must have seemed like a breath of fresh air; at least the story needs no prior knowledge of **Doctor Who** to be appreciated or understood.

Moreover, and as always, Holmes revels in the possibilities of language and creates a set of characters that, although belonging to the world of burlesque, are nevertheless invested with a sense of truth and purpose. Paradoxically, they are fantastic yet believable, fleshed out by little throwaway lines and references that do nothing to advance the plot itself. Krelper's talk of picking 'chacaws' (a mysterious something that it seems one picks if sent to prison on Androzani Major, and only revealed in Terrance Dicks's novelisation to be 'fiercely-spiked fruit'), Morgus's suggestion of shipping the unemployed to his eastern labour camps and his reference to 'the stews of the city' (that's brothels, in case you didn't know!), and the ritual of 'Death under the Red Cloth': all these help to invest Androzanian society with a solid background and leave the viewer in no doubt that a master storyteller is at work.

What is less straightforward within all of this is the role of the Doctor himself. The usual pattern of a **Doctor Who** story is for the Doctor to be drawn into a situation of oppression or injustice that - after the obligatory getting captured, escaping, and running around - he will ultimately confound and defeat. The Doctor is usually an initiator of action and positive change, putting the world to rights by the end of the final episode. But not so here: here the Doctor is carried along with the action. The most that one could say is that the Doctor's presence (or more accurately Peri's - for it is she that Sharaz Jek lusts after) catalyses events on Androzani Minor and Major and brings matters to a head. However, the social and political situation at the end of the story is what it was always going to be with or without the Doctor's presence: a heap of corpses and a cynical and corrupt world unchanged.

For once, the Doctor is concerned solely with the survival of himself and, more importantly, of his companion, rather than with the outcome of the 'pathetic little local war' that frustrates this goal at every turn. It is this imperative that Holmes focuses upon from the start. Whereas the Doctor's previous regenerations had been the result of some universe-saving heroic action at the story's climax, this time the viewer suspects that something's amiss five minutes into the first episode, as the Doctor wipes the mysterious but 'probably quite harmless' deposits from Peri's rapidly blistering legs. And when the full effects of Spectrox Toxaemia are described in the next episode the viewer just knows that the Doctor's a goner. So for once the story is framed not as fight against injustice but as a fight against death; even the



regeneration itself, rather than being merely a blaze of special effects and a collection of fan-pleasing old clips, is presented as an inner turmoil between life and death.

This focus arguably makes the story more dramatic and involving for the viewer. While the sight of the Doctor dangling from a radio telescope trying save the entire universe from destruction is no less exciting, the heroism that this depicts seems unreal because the odds are so impersonal. Here though, the Doctor's self-sacrifice is personal and the ultimate example of 'greater love' - he gives up his fifth life to save a friend. Rarely have we seen the Doctor so frustrated in the face of death ('I am telling the truth! I keep telling the truth! Why is it that no one believes me?'), and never have we seen him raging so furiously against the dying of the light as when he yells 'I'm not going to let you stop me now', demonstrating the kind of single-minded mania usually reserved for the programme's villains. And so, because the nature of the Doctor's sacrifice is within the bounds of human moral aspiration, THE CAVES OF ANDROZANI touches the viewer more directly and with greater poignancy than the fantastic events of other regeneration stories, and indeed of other **Doctor Who** stories in general.

Returning then to my earlier comment that the story is in itself nothing special or even original, it is now possible to see why such a statement is to miss the point of the narrative as a whole. The story is important only in as much as it provides a space in which the Doctor can make the ultimate sacrifice, with its characters and events constantly conspiring against him. As such, the story does not have to be anything original. But that is not to say that the other characters are any the less intensely conceived or written without purpose - quite the opposite. Whereas the Doctor demonstrates the extremes of heroism and moral courage, so the other inhabitants of this mad and self-destructive world provide a sharp contrast through their extremes of vice. Bar the two regulars, there is not one moral character in the whole story. Only the President and General Chellak display any positive moral awareness (the former about Morgus's sharp business practices and the latter about the order to execute the Doctor and Peri), but they both sacrifice this awareness on the altar of expediency. Otherwise, all the darkest human qualities are on wide display (lust, hate, anger, revenge, avarice, etc), resulting in extremes of violence (people are variously shot, gassed, pushed down lift shafts, eaten alive, almost torn limb from limb, scalded to death, mutilated, throttled while having their head forced through an industrial laser, and of course slowly poisoned). The tragic villain and self-confessed madman, Sharaz Jek, dresses as though he is just off to an S&M party and rants in the violent idiom of melodrama ('The flesh boiled... hanging from the bone', 'You stinking offal!', etc), while Stotz is an out-and-out psychopath, grinning after he guns down his comrades and while repeatedly shooting Jek in the back.

But there is more than just a moral juxtaposition at work; there is also a stylistic one. THE CAVES OF ANDROZANI is not simply a tableau of savage perversity, it is also gloriously camp - camp in the truest sense of being consciously artificial, exaggerated and mannered (although the sky on Androzani Major is a simply gorgeous shade of pink!). Graeme Harper picks up on the script's violent excesses and colourful language, and takes the revenge tragedy motif to its very limits, encouraging a non-naturalist style of performance. From the moment when Morgus spins round in his chair to face the viewer and snarl 'The spineless cretins!', we know that this story is something different. Not since the Graham Williams era, and never so directly since *The Feast of Steven*, had the programme dared to acknowledge the so-called 'fourth wall'. Morgus's direct asides did not have to be played in this way (indeed, Harper later admitted in *Classic Who - The Harper Classics* that it was not his original intention for John Normington to address the viewer directly and that the actor simply misunderstood his directions), but Harper takes the brave option of going with Normington's Richard III-esque confidences and, despite initially being a little disconcerting for the modern viewer, they work brilliantly.

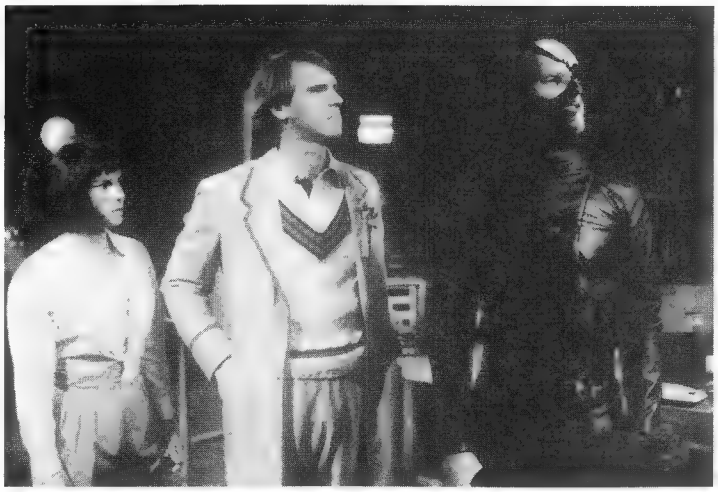
Similarly inspired is Harper's extensive use of gradual cross-fades, particularly the one in which Jek (to the left of the screen), while imagining Morgus's head 'congealed in its own evil blood' on a platter, is slowly

juxtaposed with Morgus (to the right of the screen) on a similar flight of fancy. But this is just the icing on the cake in a scene that has already been breathtaking in its artifice; having cast ballet dancer Christopher Gable as Jek so as to achieve a grace of movement and posture in a character whose face was to be hidden, it is appropriate that the confrontation between Gable, Davison and Bryant is meticulously choreographed, with the actors circling each other in such a way as to emphasise the power relations in this bizarre love-triangle.

There are so many moments in the production where one can tell a master craftsman is at work that it would be impossible to enumerate them all. That is not to say that THE CAVES OF ANDROZANI is without its flaws. As the penultimate story of the season, money (as ever) is clearly starting to run out: Morgus's Spartan office with its **Captain Zepp** inspired artwork cityscape and lift-shaft fails to convince, a strategically placed thumb cannot disguise a popular brand of TV remote-control unit, and as for the infamous Magma Beast... On the other hand, the post-production matte work gives the **Doctor Who** gravel pit location a genuine Death Valley feel, Morgus's 3-D videoscreen has a real sense of depth, and the regeneration - eschewing the traditional cross-fades between actors - feels explosive, radical, and just what's called for. In short, the strengths far outweigh the weaknesses, which are in any case easily forgiven in a production that is conscious of its own artifice and indeed positively revels in it.

In conclusion, THE CAVES OF ANDROZANI is a triumph of style complimenting substance - the director and the actors bringing out the complex nuances of mood and character that in less sympathetic hands could have appeared uneven and uneasy. The story was then and remains now a superb example of **Doctor Who** at its best. And yet it also marks a watershed - one that is apparent only in retrospect. Leaving on such a highpoint, at last given the opportunity to be both witty and defiant in the face of the enemy ('What do you say, Peri, we can go on nature walks, have picnics, and jolly evenings round the camp fire?), and displaying a very muscular brand of heroism, Davison at last disproved those critics who claimed that his Doctor was somehow wet and bland. In short, Davison leaves the viewer wanting more. What the viewer got was THE TWIN DILEMMA, a story marking the end of the fan love-in with John Nathan-Turner and the beginning of the public's general perception that the programme was tired, dull, and desperate to find a new direction. After THE CAVES OF ANDROZANI **Doctor Who** could still be violent, it could still be dramatic, it could still be camp, and it could still be witty, but only rarely in the next few years of disruption and unrest would it ever again get the balance just right.

John Molyneux I•V



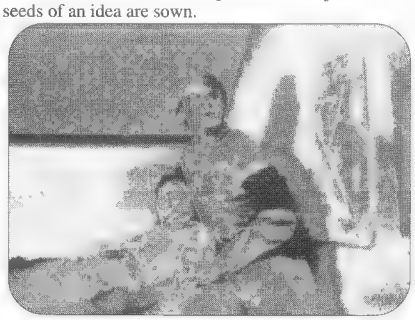
Yet again an over-run looks likely as one of the final scheduled scenes (Timmin's betrayal of Morgus) has to be done today as Barbara Kinghorn will not be available for Block Two. These scenes are squeezed into 15 minutes of overtime, but in consequence the very last scheduled scene (the Doctor hiding behind a rock as the Magma beast lurches towards him) has to be deferred till the second studio. Block One wraps at 22:15.

FRIDAY 30 DECEMBER 1983 After a fortnight's break for Christmas, the cast, minus Timmin, Morgus, the President and all of the gunrunners bar Stotz, gather at Acton for the next period of rehearsals. Technically this is the booking Peter Moffatt should have had preparing for first studio on THE TWIN DILEMMA but, due to the strike, that has now been put back to occupy the same weeks as had been allocated to his second studio rehearsals.

Original filming dates for THE TWIN DILEMMA are also pushed back to February as the race begins to get the season complete before transmission catches up with production. WARRIORS OF THE DEEP starts broadcasting twice weekly from January 5th.

TUESDAY 10 JANUARY 1984 John Nathan-Turner takes a break from rehearsals to oversee the first Press call to feature Colin Baker in his full costume. Recently completed in anticipation of THE TWIN DILEMMA's studio production being under way by now, the costume has to be protected by the addition of a voluminous umbrella from heavy bursts of rain during the photo-shoot. As with Peter Davison's Doctor, the sixth incarnation is likewise unfurled to waiting journalists in Hammersmith Park, behind Television Centre. The umbrella is not part of the costume, as the Producer points out to reporters. But perhaps the seeds of an idea are sown.

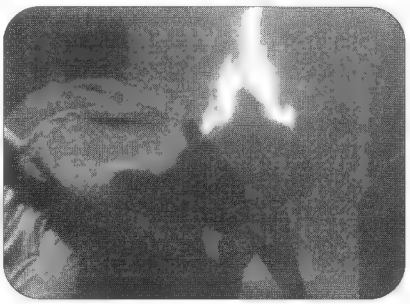
WEDNESDAY 11 JANUARY 1984 Ten days late, recording of Block Two of THE CAVES OF ANDROZANI gets under way in studio TC6. Harper's strategy, like that of many Directors on **Doctor Who**, was always to shoot the straightforward scenes in Block One, and leave Block Two to accommodate the more technically demanding sequences.



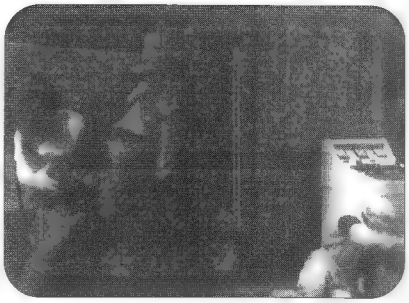
First off during the three and a half hour afternoon session, however, are some episode three exchanges between Chellak and Salateen in the Generals quarters. Following these are a number of quite lengthy scenes in Jek's workshop, including his first meeting with the time travellers in episode two. These are recorded in script order and, thanks to the layout of the sets, run directly into the Doctor's confrontation with Jek's android, whom he hopes will recognise his physiognomy as not human. The inset X-ray shots of the Time Lord's chest are done separately, although electronic solarising of the images is not attempted until post production.

The camera set up to show an android's POV is retained in this mode for the last scene scheduled before the dinner break; Salateen blazing away at one of the robots until it explodes. Crucial to this sequence is co-ordinating the mist effects in the caves, bullet and ricochet effects and the fiery incineration of one of the dummy android props.

Evening events kick off with part four material of Chellak locating Jek and giving chase. Some short cave scenes follow while a lightweight camera is hauled up to the lighting gantry and rigged to shoot vertically downwards. By this means Harper gets the top-down long shot he wants of the Doctor, forming one half of a split-screen view of him perched on a ledge, peering down at the surge of mud thundering past beneath him. The mud stream itself is a slowed down section of Effects footage.

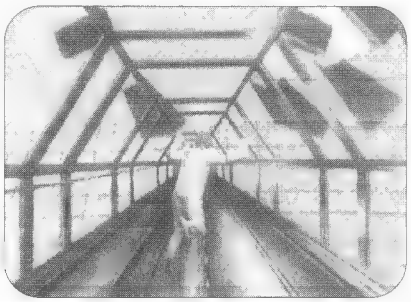


Chellak's destruction of the android that has murdered Salateen is the next bit of showcase action, after which there is a pause while the cameras line-up to shoot the serial's grand finale. Before recording resumes Christopher Gable is treated by Make-up, having the full prosthetic face mask that he will wear throughout the remainder of his scenes tonight applied. His outer mask and hood are the slightly larger versions fashioned specially for this recording.



Chellak's fight with Jek is meticulously rehearsed and choreographed by Harper down on the studio floor, and the scene is shot more than once as a series of continuous takes so that the flow of the performance is never compromised. For Chellak's demise, Harper employs a hand-held camera to shoot the artist in close-up, getting swamped by boiling mud — in reality an electronic wipe operated by Dave Chapman.

The lightweight camera is employed again for a scene of the Doctor stumbling through the caves in part four on his way back to Jek's workshop. This should have led into the final set piece of the evening; the Doctor's encounter and defeat of the Magma creature. Time is against the crew, however, and there is still a lot to do. Much to the dismay of the Effects and Costume teams a ruling is made to dump the whole sequence where the Doctor uses a surveyor's theodolite to force the creature over a crevasse. A single shot of the Doctor finding it dead is the expensive creation's only outing today.

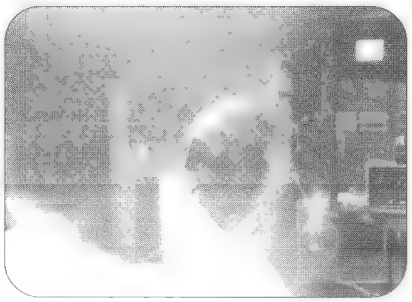


THURSDAY 12 JANUARY 1984 Peter Davison's final day as the Doctor begins with an effects shot of the President falling to his death. The model of the lift shaft is now ready and so, using blue screen footage of David Neal recorded in Block One, Dave Chapman rotates the image using Quantel while simultaneously zooming out of the shot. The end result, matted into a locked off picture of the shaft, shows the President's body getting smaller in relation to the audience's point of view.

Several short cave scenes follow, including some originally scheduled as location filmed segments, plus a couple held over from Block One.

The reminder of this afternoon belongs to the regeneration scene aboard the TARDIS, starting with the Doctor dragging Peri into the ship and taking off. A short recording pause is called while one of the Floor Assistants goes off in search of replacement bat's milk. Originally the liquid in the test tube was watered down Dettol, but once it sinks in that Nicola Bryant will have to drink the contents, the contents are swiftly changed for regular milk.

One by one Peter Davison's former companions trot out to say their farewell line in front of a spotlit camera position. The Kamelion robot is brought out for its very last appearance in the show, although Gerald Flood records his line as a separate voice-over. Mixing all these close-ups will be a job for post-production. Next comes the regeneration proper, done as a conventional rollback and mix using a locked-off camera to line up exactly the positioning of Peter Davison and Colin Baker. In the event this proves somewhat unnecessary as Harper uses video howlaround to mask the moment of transformation. Colin Baker's first words as the Doctor form the closing shot before dinner.



Another showpiece opens the final recording session of this story; namely the fiery deaths of Jek, Stotz and Morgus. The script suggests the workshop is a mass of flames by this point. Unable to entirely realise the writer's ambitions, a compromise is made whereby Effects position a range of gas jet burner between the cameras and the set so that audiences will at least see lots of flame even if the set itself never catches alight. Yet again Christopher Gable assumes the mad scientist's contorted face.

As before the scene is shot start to finish, several times over to add impact. Some of the very last scenes revolve around the death of Trooper Boze under the claws of the Magma monster. Having lost yesterday's main scenes with the creature, Eric Saward has had to review the script to determine what stays and what goes concerning the monster. These brief scenes, they decide, are mandatory if only to establish the menace in the eyes of the audience, so that subsequent references to it can be understood for the threat the animal poses. Unfortunately shooting these scenes brings the time up to ten oclock, so a 30-minute extension is agreed to fit in the remaining, very necessary sequences.

Vitally important are the voice-overs Peter Davison and Nicola Bryant record that will be dubbed over the opening location film of their arrival on Androzani Minor. After that the stage belongs wholly to Davison and as many cave shots as the team can squeeze in before lights out, showing the Doctor's trek down into the caves to find a queen bat. Only one long shot and a few medium shots are feasible given the time-scales.

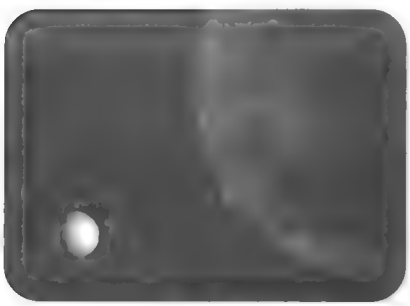
Peter Davison's era as the fifth incarnation of **Doctor Who** comes to an end at 22:30 on January 12. A party to commemorate this occasion gets going in one of the hospitality suites shortly afterwards.

POST-PRODUCTION:

What became known as the Graeme Harper house style cut down the business of editing considerably on this story. The cause of three days out of five over-running was, in part, due to the Director's insistence on composing his scenes shot by shot whenever possible. Dynamic vision mixing, swapping back and forth between cameras, and encouraging the operators to do fast zooms and pull-backs were all techniques Harper employed which made scenes painstaking to compose in the studio, but eased the chore of editing raw footage considerably.

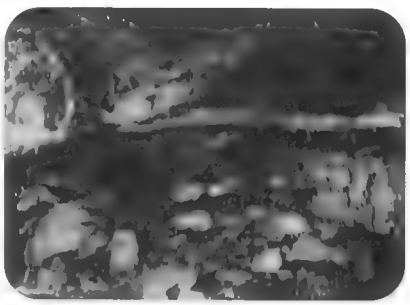
Cross-fades were a particular favourite trick, and one Harper admits he learned from studying Douglas Camfield's work. If the establishing montage of shots introducing Jek in his lair midway through episode one appears to mirror a similar part one sequence in Camfield's TERROR OF THE ZYGONS, then this was entirely deliberate. It was a trick Harper would use in future productions from **Doctor Who** to **The New Statesman**.

The gallery-only day during the week following production saw Dave Chapman making good use of Paintbox technology to solve one of the oldest problems in television; seaming video footage with filmed material without the join being noticeable.



Gate judder was a problem as old as television. When a strip of film runs through a projector during telecine transfer onto tape, inevitably there is a small amount of shake on the picture caused by the projector's motorised cogs, and by tiny jolts as the sprockets fasten onto and propel the footage past the illuminated aperture. If film alone is playing, there is no real problem as the human eye does not notice this almost imperceptible shake. However, if filmed scenes are matted with video footage, the rock-steadiness of the latter contrasts visibly with the wobbling of the former.

Graeme Harper obscured this defect during the opening episode one location scenes by having Chapman paint a thin layer of electronic fuzz over the seam between the film stock and Jean Peyres' taped skyline pictures. This mask was then coloured precisely by sampling elements from the source masters so that it matched the landscape. A small extract from a BBC Natural History broadcast, showing mesas in the Grand Canyon, was added to precede the opening TARDIS arrival shots. More of Jean Peyres' work was matted in to accompany long shots of the Doctor clambering down to find the queen bat's cave.



Another trick employed to blend interiors with exteriors was partially superimposing a smoke loop over edited scenes to give many of them a mistier look. This worked very well with scenes where a Visual Effects smoke gun had been used during recording.

A lengthy part of the gallery day was spent putting together all the elements of the regeneration scene. Each companion was fed into the picture and tinted gold using Quantel. The machine's frame store was then harnessed to make the companions' image spin. What chewed up the time was having to do this operation five or six times over; rewinding the master shot and playing in another rotating companion head. Ultimately it proved impossible to do all this work in one day, and so another gallery day was booked just to complete the Doctor changeover scene.

Tacked on to the end of episode four was the a new end credits sequence superimposing Colin Baker's face in place of Peter Davison. John Nathan-Turner could not resist giving fans a teaser of what was to come next week. He even authorised Colin Baker getting top billing on episode four's end credits.

MUSIC and SPECIAL SOUND:

Roger Limb and Graeme Harper hit it off almost from the moment they started working together, shortly after rough cuts of the episodes became available.

Limb's musical score was composed so that it would underpin the mood of whole scenes rather than individual moments within them. The arrival of the time travellers' in the TARDIS, for example, starts with synthesiser chords suggesting emptiness, desolation, a sighing breeze, perhaps even some unseen predatory bird circling overhead. Establishing this feel saw Limb and sound effects maestro Dick Mills working closely together. The pitch and tones of the blowing wind are matched by the tempo and key of the incidental music.

Even the studio sound recording got in on the act. Several scenes were redubbed with voice overs that were often treated with reverberation for effect. Obvious examples here are the Doctor's "feels different this time", the tinny quality of the companions' phrases, and Jek's ghostly warning, intoned over and over as the Doctor races to find a source of bat's milk "She's dying Doctor."

> "Graeme Harper was very good like that. He bullied me a lot, but he knew what he wanted and he made me go for it. He was a good Director from my point of view. He made me look for things that I might not have automatically thought of. He didn't know anything about music, but he knew exactly what he wanted the music to do."
>
> **Roger Limb, DWM 1993**

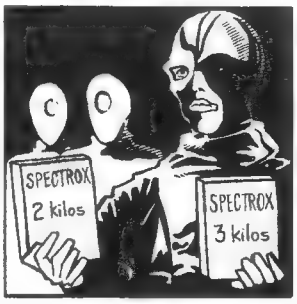
The central feel Harper wanted to inject into the story was a funereal sense of impending doom; of the Doctor's life ebbing away until his fifth body literally dies at the end. Early on the music begins exhibiting a pulsing heartbeat behind the up-front stings. These bass notes gradually slow as the tale unfolds until, into the last episode, they are replaced by deeper bass notes sounding more like the tolling of a death knell. Finally, as the Doctor's body faces into the abyss, Limb introduces a chorus of low notes that sound almost like Gregorian chant or a funeral oratorio.

Mills augmented many of these moments with subliminal sounds designed to unsettle the viewer. Many of Sharaz Jek's appearances are accompanied by a chittering noise reminiscent of a rattle-snake — an apt metaphor for the character. Electronic screams and shrieks punctuate many occasions when evil or feral emotions are being exhibited

For the regeneration, the Harper/Limb/Mills alliance stole inspiration from The Beatles. Taking the famous closing track from *Sergeant Pepper, A Day in the Life* they emulated its sense of rushing towards a crescendo of sound, and that ending with the slamming of a coffin lid. Dave Chapman had provided the visual simile with his *2001*-like stargate effect, so Roger Limb added an audio cacophony, ending in the electronic blam which brought Colin Baker's Doctor into being.

CUTS:

Interviewed for *The Harper Classics*, the Director admits his relative lack of experience, coupled with a fierce desire to do a good job, caused him to under-estimate the time needed to do some scenes, and to spend overly long periods on others. Consequently there were scenes in the camera scripts that were simply never recorded, such as the slaying of the Magma monster. This makes more difficult the task of identifying what scenes were deleted during the edit suite sessions and which were never shot in the first place, but still show up on documentation.

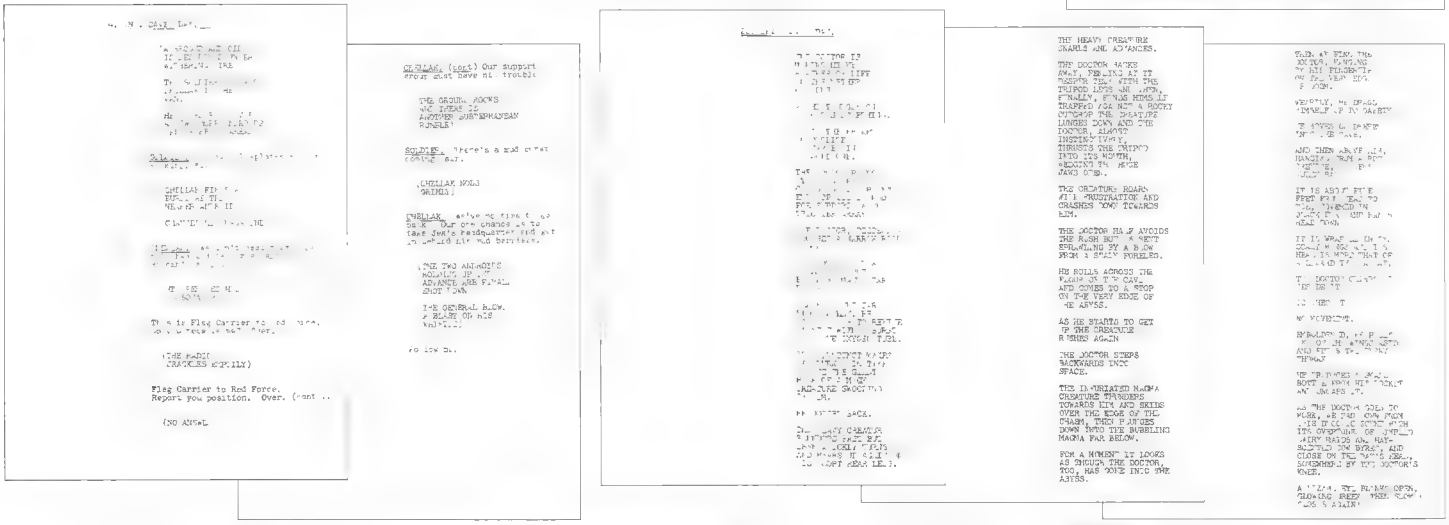


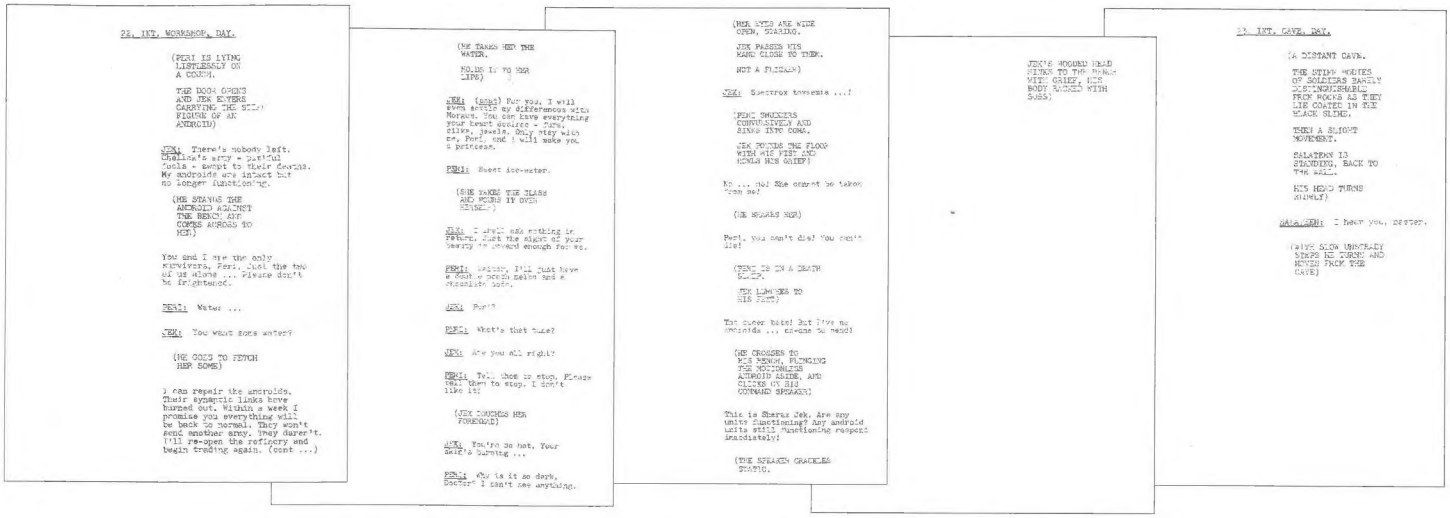
An example of the latter is definitely what was to have been the opening scene; a sequenceoutside the TARDIS where the Doctor announces to Peri that he wants to do some glass blowing. Quizzing him, Peri learns this is a skill he learned from some monks, but he refuses to tell her what he is going to make once he has located some basic raw materials. The Doctor doesn't think they have known each other long enough for him to confide that sort of information. Ruefully Peri comments he reminds her too much of her step-father, Howard. He was a pain too.

Removing this scene is what triggered the need for Saward to pen a section of voice-over dialogue which could be added in place of the original banter the Doctor and Peri are swapping as they leave the TARDIS in the first film insert.

The only other significant change to part one was the chopping of a brief scene of Salateen taking out the red hooded robes from a chest just prior to the execution segment.

> "The only one of these [edits] that mattered was a scene in the last episode where Sharaz Jek, attempting a last ditch stand, called on any surviving androids to join him at the base. So the android Salateen picked up this call in a distant cave and turned to answer his masters voice. Without this bit of preparation, I thought Salateen's sudden arrival at the base seemed rather providential."
>
> **Robert Holmes, letter to David J.Howe**





Part two lost an exchange between Chellak and Salateen following on from where the pair realise they have been duped and they have just shot androids. Salateen proposes sending those who witnessed the firing squad fiasco down on a deep penetration mission to the lower levels from whence few have ever returned. Suddenly Chellak realises that Salateen is the only soldier who has ever come back from such a mission, and harangues himself for not having arranged a medal. This would have been the clue to an audience that the Major is more than he seems.

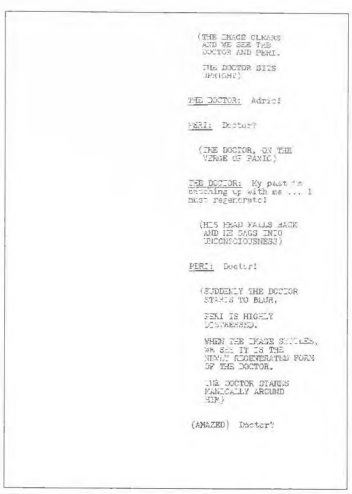
Lesser deletes included shots of the gunrunners eating a meal, of Stotz and Morgus watching a mud burst from their shuttle craft, and a part three bit of background where Peri quizzes the real Salateen as to why the soldiers don't help themselves to spectrox if it is so valuable. Grimly the officer advises her that every man in the platoon knows the danger of messing with raw spectrox.

A key scene lost from part four for timing reasons and the only cut objected to by Robert Holmes opens surreally with Peri hallucinating that she is in a restaurant ordering food, while she is really unconscious being tended to by Jek. Jek is promising her riches from the sale of spectrox, but when all her replies are gibberish he realises she is suffering from spectrox toxemia. The antidote, he muses, is in the oxygen starved levels down below; an area reachable only by an android. But now the army has destroyed his squad of drones, the sole surviving android is Salateen.

TRANSMISSION:

With almost textbook precision, Graeme Harper brought all bar one of his episodes in within thirty seconds of the 25' ideal. The only episode to technically over-run was part four, which weighed in at 25' 37", but as this was Peter Davison's last, nobody seemed to mind. Like Tom Baker before him, Davison left the series and went straight on to do a BBC classic serial; **Anna of the Five Towns**. That was followed by a prestige production, *Barefoot in the Park*, an episode of **Miss Marple**, **L Driver** and his starring role as Stephen Daker in the cult series, **A Very Peculiar Practice** where he got to play a Doctor again.

The show received its first screening between March 8 and March 16 to an almost rapturous welcome by fans of the programme. Regarded by many as the jewel in John Nathan-Turner's crown, its many praising reviews would almost have guaranteed Graeme Harper and Robert Holmes repeat commissions to do more **Doctor Who**, were it not for the fact both had already been asked. Eric Saward desperately wanted Holmes to consider doing a six-part story for next year while Harper, despite being a bad boy for over-running three times, was high on the Producer's want list. Other Producers were beginning to notice the Director's work though, and competition for his services would start to get very fierce over the next few years. At the earliest Graeme Harper would not be free until the end of the year. But as John Nathan-Turner told him, "That means you'll get the Dalek story".



TRIVIA:

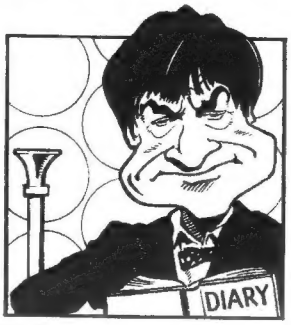
W.H.Allen snapped up the book rights as usual and commissioned Terrance Dicks to write the novel when Robert Holmes declined the offer. Featuring a cover by Andrew Skilleter, the book was originally part of that batch of adaptations which was not allowed to feature a likeness of the Doctor on the cover due to contractual difficulties with Colin Baker's agent, which ended up hitting non-Baker titles as well. Peter Davison did make it onto the cover in 1992 when the book was re-issued bearing the same jacket artwork as the BBC Video release of THE CAVES OF ANDROZANI, which came out in January 1992. The first edition hardback came out in November 1984, with the paperback following in February 1985.

A segued compilation of Roger Limb's music cues appeared as the penultimate track on the album, ***Doctor Who:*** *The Music II*, released February 1985. A CD version of the track appeared in the Silva Screen disk, *The Five Doctors*, in 1992.

THE CAVES OF ANDROZANI was repeated on BBC2 in February 1993 and sold world-wide to countries such as Australia, New Zealand, Canada and the USA. Australian censors savaged the serial for its graphic depictions of violence and snipped several minutes mostly from the last episode. Even then it did not get aired down there until June 1984. New Zealanders, though, had to wait until 1989 for their screenings.

CONTINUITY:

The Doctor wears a stick of celery in his lapel to warn him against certain gases in the Praxis range of the spectrum to which he's allergic. This is an explanation which makes little sense: the allergy is presumably limited to his fifth incarnation, as none of the others have carried celery with them, yet he'd have had no way of opportunity to fall foul of this allergy when he first started wearing the celery at the end of CASTROVALVA. His later suggestion that celery is a powerful restorative to those with a sufficiently strong sense of smell seems a little more credible.



Androzani Major is one of the Five Planets of the Sirius system; whether this indicates there are five planets in total, including Androzani Minor, or that there are five inhabited worlds in addition to Minor, is unclear. Androzani Major was originally settled by 500 families from Earth, whose descendants have become the planet's aristocratics - this implies that Androzani may have been settled at the same as Kaldor (THE ROBOTS OF DEATH), as they have similar social structures. Androzani is still in contact with Earth, as visitors are not unknown, but appears self-sufficient. In FRONTIER IN SPACE the Master poses as a Commissioner from Sirius IV, an independant dominion within the Earth Empire - if this is Androzani Major, THE CAVES OF ANDROZANI probably occurs some time after 2540.

As on every previous occasion, the Doctor's regeneration is apparently induced by outside influences - the will-power of his companions (assuming they're not simply illusions), following on from the TARDIS herself, the Time Lords, Cho-Je and the Watcher. It's possible that the TARDIS connected the Doctor telepathically to the companiosn so they could do this…

Time Lords can store oxygen for a period without dropping into hypnotic trances (as had previously been the case in TERROR OF THE ZYGONS and FOUR TO DOOMSDAY), but are vulnerable to mustard nitrogen poisoning.

I·V

Blaze of Glory

IT DIDN'T WIN OUTRIGHT didn't win outright because of the Daleks. The annual season surveys conducted by ***Doctor Who Magazine*** and by the *Appreciation Society* differed in their choice of the top story of Season 21. The DWAS awarded first place to THE CAVES OF ANDROZANI, although the spurt that took its votes above those scored by Eric Saward's RESURRECTION OF THE DALEKS came very late in the day. Perhaps because of its generally younger readership, DWM voters were more unanimous in their support of the Dalek serial electing it as best story, with part two accorded the status of best episode. The runner-up positions, however, clearly belonged to Robert Holmes. Episodes one, three and four all scored above the first part of Saward's two-parter. The serials tortured madman, Sharaz Jek, was named as Best Supporting Character and Best Villain in the DWM poll.

History has, with the benefit of hindsight and reflection, been kinder to Davison's finale than to the first appearance of Davros' creations in the Eighties. Commenting in the *Fifth Doctor Handbook*, author David J.Howe labelled RESURRECTION OF THE DALEKS as, "all gloss and very little substance", while co-author Stephen James Walker opined "It is a superficial yet undeniably entertaining action-adventure epic which clearly exploits the history and iconography of one of the series most popular monster races". In contrast the same authors were unequivocal in their praise of Robert Holmes work, respectively citing it as, "one of the best Doctor Who stories ever made" and, "Excellent drama, pure and simple".

The viewing public by and large mirrored DWM's snapshot of audience taste. RESURRECTION OF THE DALEKS pulled in an average rating of 7.65 million viewers across its two episodes making it the best performing serial of the season. THE CAVES OF ANDROZANI, though, was less than half a million behind in second place.

Thursday 8th March's part one started half a million down from PLANET OF FIRE part threes 7.4m (aired the previous Thursday) at 6.9m, and then dropped again to 6.6m on Friday evening. By the following week word had got around that here was a good **Doctor Who** story, and ratings shot up to 7.8m for the next Thursday broadcast. For the only time in the season (excepting the unusual days and slots given to the Dalek story) Friday's farewell to Peter Davison saw the series retain the same figure as for Thursday instalment, instead of exhibiting the usual expected dip. The chart figures per episode were 66th, 75th, 62nd and 62nd.

The fifth Doctor's audience winning exit, largely ignored by the Press and totally by *Radio Times*, was a praiseworthy achievement considering it faced a popular comedy film on BBC2, and Channel 4's well received rock magazine show **The Tube**. On the night of Davison's retirement, this cult show, hosted by Paula Yates and rapidly approaching its prime, was broadcasting concerts by Madness and The Smiths.

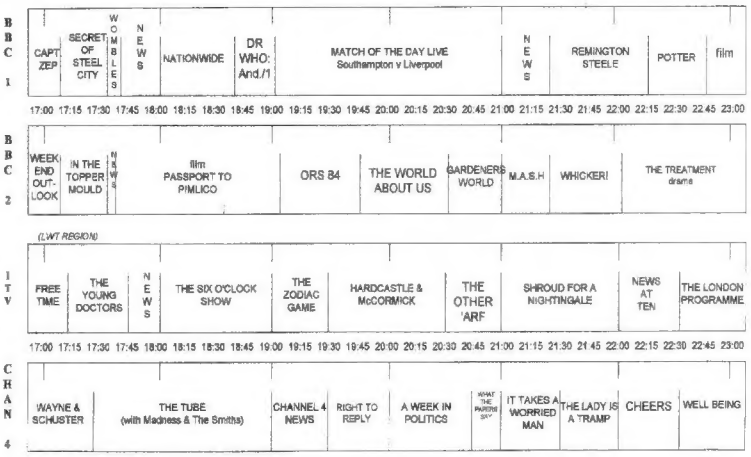
For a short time science-fiction seemed to be coming back into fashion on BBC television. In the week THE CAVES OF ANDROZANI began airing the Childrens Television department launched **Captain Zep, Space Detective**, a lightweight comedy which re-used many sets and costumes from **Doctor Who**, but which did use motion control cameras for some of its miniature work. Two days earlier BBC1 began re-running David Maloney's serialisation of John Wyndham's **The Day of the Triffids** during prime time.

For its part, BBC Records took out ad space in *Radio Times* to plug the recently released second volume of **Doctor Who** incidental music, imaginatively titled ***Doctor Who***: *The Music II*; available at this time only on vinyl and cassette.

The closing of Peter Davison's tenure as the Doctor was, from a publicity point of view, far quieter than the circus that had surrounded Tom Baker's departure. Already the marketing of Colin Baker was underway. The day part three of THE CAVES OF ANDROZANI was broadcast Colin Baker and Nicola Bryant posed for a media photocall. Later that day Baker made a guest appearance on **Blue Peter** where he professed his love of cats and by the weekend he had been booked to appear on **Saturday Superstore** answering phone-in questions from, among others, Anthony Ainley.

The future was looking bright. The future was looking multi-coloured.

Friday 16th March 1984



Books
DICKS, Terrance: ***Doctor Who*** *- The Caves of Androzani* (WH Allen 1985)
HOWE, STAMMERS, WALKER: ***Doctor Who*** *- The Fifth Doctor Handbook* (Virgin, 1995)
RIGELSFORD, Adrian: *The Harper Classics* (1996)
WILTSHIRE, David: *Child of the Voydaanoi*

Magazines
Antonine Killer 1 (1989, Val Douglas on Sharaz Jek)
APC Net 4 (1984, analysis of Sharaz Jek by Robert Craker)
Arc of Infinity 3 (1984, Graeme Harper interview)
The Black and White Guardian 4 (1985, set visit report by Richard Marson)
Celestial Toyroom (March 1984, report of Peter Davison's farewell party)
Dr Who Magazine 90 (1984, Graeme Harper interview)
Dr Who Magazine 100 (1985, Robert Holmes interview)
Dr Who Magazine 25th Anniversary Special (1988, comparison of Sharaz Jek with the Doctor)
Dr Who Magazine 184 (1992, unused novelization cover rough)
Dr Who Magazine 255 (1997, John Normington interview)
DWB 14 (1984, details of Australian censorship of story)
DWB 24&25 (1985, Graeme Harper interview)
DWB 57 (1988, Eric Saward on the writer's brief)
DWB 93 (1991, Duncan Harvey thinks it a pessimistic story)
DWB 95 (1991, Keith Topping thinks it a feminist story because the only survivors are the two female characters)
Fan Aid 1 (1985, Jackie Marshall reads the story as an illustration of Jek's maxim about 'greed, heedless of caution')
The Frame 7 (1988, comments by 'Tat' Wood)
The Highlander 10 (1987, Brian Robb believes the Doctor is offered a 'regeneration option' at the end of episode 3, which he rejects in order to save Peri)
In-Vision 69: The Five Doctors
Laserson Probe 7 (1984, Robert Holmes interview)
Linx's Log 2 (1985, Robin Clark sees the President as a caricature of Ronald Reagan)
Mondas 2 (1984, Kevin Swann thinks Morgus's shady business dealings make a contemporary reference to Mark Thatcher's Oman deal)
Mondas 3 (1984, Martin Day is critical of the story's structure and pacing)
Mondas Season 21 Special (1984, story review and Robert Holmes interview)
Neutron Flow 1 (1984, Marxist analysis by Colin J. Brake)
No, Not the Mind Probe 3 (1985, Norman Evans details the story's debt to Frank Herbert's Dune and Ursula le Guin's The Dispossessed)
Orion 7 (1986, Chris Deakins thinks the story exchanges imagination for violence)
Skaro 5 (1992, Tim Ryan draws parallels with contemporary American politics)
Sonic Screwdriver 10 (1996, Jason Beresford compares the story with Shakespeare's Macbeth)
Space Rat 7 (1984, character analyses by Peter Anghelides)
Steel Sky 2 (1986, Robert Francis argues that the execution scene manipulates cliffhanger clichés in order to subvert them)
Telos 4 (1984, Robert Holmes interview)
TV Zone 13 (1990, Glen Wallace on script cuts)
TV Zone Special 11 (1993, Maurice Roëves interview)
Zygon 1 (1984, Tim Westmacott sees the influence of Blake's 7)
Zygon 2 (1985, detailed critiques of Sharaz Jek by Val Douglas and Paul Cornell)

Cinema
The Bitch (1978)
The Boyfriend (1971)
Canterbury Tales (1971)
The Cherry Orchard (1972)
Dance of the Seven Veils (1973)
Day of Rest (1970)
The Death Wheelers (1973)
Dirty Knight's Work (1976)
The Eagle has Landed (1976)
Escape to Victory (1979)
The Fighting Prince of Donegal (1966)
Here We Go Round the Mulberry Bush (1967)
The Hunchback of Notre Dame (1978)
Inadmissable Evidence (1968)
King Kong (1933)
The Land That Time Forgot (1976)
Loot (1971)
The Medusa Strain (1978)
Murder Ahoy (1964)
The Music Lovers (1970)
Oh What a Lovely War (1969)
Othello (1965)
The Reckoning (1970)
Rollerball (1975)
The Slipper and the Rose (1976)
Song of Summer (1969)
SOS Titanic (1978)
The Taming of the Shrew (1966)
Term of Trial (1962)
The Thirty Nine Steps (1980)
Transfusion (1972)
Ulysses (1967)
Vienna 1900 (1976)
The Virgin and the Gypsy (1970)
The Virgin Soldiers (1969)
2001 (1969)
When Eight Bells Toll (1971)
Whistle Down the Wind (1961)
Who Dares Wins (1983)
Women in Love (1969)
Young Winston (1972)

Stage
A Midsummer's Night's Dream
Barefoot in the Park
Carnegie
Cinderella
City Sugar
Exit the City
Jacques Breel is Alive and Well and Living in Paris
Little Boxes
Macbeth
Othello
The Rocky Horror Picture Show
Romeo and Juliet
There was a Man
Tunes of Glory
Twelth Night

Television
Ace of Wands (ATV, 1970-72)
Airline (Yorkshire, 1980, 1982)
All Creatures Great and Small (BBC 1979-80, 83, 85, 87-90)
Anna of the Five Towns (BBC, 1984)
Arthur of the Britons (HTV, 1972-73)
A Very Peculiar Practice (BBC, 1985-87, 199))
Blake's 7 (BBC, 1978-81)
Blue Peter (BBC, 1958-...)
The Caesars (Granada, 1968)
Captain Zep, Space Detective (BBC, 1984-85)
Cheers (NBC, 1982-93)
Children in Need (BBC)
Churchill's People (BBC, 1974-75)
Danger UXB (Euston/Thames, 1979)
The Day of the Triffids (BBC, 1981)
Doctor Who (BBC, 1963-89, 1996)
The Flaxborough Chronicles (BBC)
The Hitch-Hiker's Guide to the Galaxy (BBC, 1981)
L Driver (BBC)
Magnum PI (CBS, 1982-89)
Miss Marple (BBC, 1984-87, 1989, 1991, 1992)
The New Statesman (YTV, 1984-91)
The Nightmare Man (BBC, 1981)
Noel Edmonds' Late Late Breakfast Show (BBC, 1983-86)
North and South: Book Two
Oil Strike North (BBC, 1975)
Remington Steele (NBC, 1982-87)
Scotch on the Rocks (BBC, 1973)
Sink or Swim (BBC, 1980-82)
Star Cops (BBC, 1987)
Star Trek: The Next Generation (US, 1987-94)
The Sweeney (Euston/Thames, 1975-78)
The Tube (Channel 4, 1982-87)
Tutti Frutti (BBC, 1987)

Doctor Who
The Armageddon Factor
Colony in Space
The Five Doctors
The Keeper of Traken
Mawdryn Undead
Planet of the Daleks
Planet of Fire
Planet of the Spiders
The Power of Kroll
Resurrection of the Daleks
The Seeds of Doom
The Talons of Weng-Chiang
Terror of the Zygons
The Twin Dilemma
Warriors' Gate
Warriors of the Deep

Music
Doctor Who *- The Music II*
Sergeant Pepper's Lonely Hearts Club
A Day in the Life

THE CAVES OF ANDROZANI

Series 21, Story 6
Serial 135, Code 6R
Episodes 628-631

Cast:

The Doctor [1-4]	Peter Davison
Peri [1-4]	Nicola Bryant
Sharaz Jek [1-4]	Christopher Gable
Morgus [1-4]	John Normington
Salateen [1-4]	Robert Glenister
Stotz [1-4]	Maurice Roeves
General Chellak [1-4]	Martin Cochrane
Krelper [1-4]	Roy Holder
Timmin [1-4]	Barbara Kinghorn
President [1-3]	David Neal
Soldier [4][1]	Ian Staples

[1][1-3] Non Speaking

Small & Non-speaking:

The Master [4]	Anthony Ainley
Adric [4]	Matthew Waterhouse
Nyssa [4]	Sarah Sutton
Tegan [4]	Janet Fielding
Turlough [4]	Mark Strickson
Voice of Kamelion [4]	Gerald Flood
The Doctor [4]	Colin Baker
Magma Creature [1-3]	Colin Taylor
Android [2-4]	Keith Harvey
Android [2-4]	Andrew Smith
Android [2-4]	Stephen Smith
Thin Stranger [1]	Keith Harvey
Soldier [1-4]	Bryan Jacobs
Soldier [1-4]	Russell Brooks
Soldier [1-4]	Steve Rockson
Soldier [1-4]	Harry Payne
Soldier [1-4]	Doug Stark
Soldier [1-4]	Sean McCabe
Soldier [1-4]	Ray Martin
Soldier [1-4]	Gerry Judge
Soldier [1-4]	Bob Tarff
Soldier [1-4]	Daryl Brooks
Soldier [1-4]	Derek Briggs
Soldier [1-4]	Pat Gorman
Soldier [1-4]	Steve Wickham
The Doctor (Stunts) [4]	Gareth Milne
Gunrunner [1-4]	Les Conrad
Gunrunner [1-4]	Robert Smythe

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Roger Limb
Special Sound	Dick Mills
Production Assistant	Juley Harding
Production Managers	Elizabeth Trubridge, Corinne Hollingworth
Assistant Floor Manager	Sue Hedden
Floor Assistant	Simon Spencer
Lighting Director	Don Babbage
Studio Sound	Scott Talbott
Electronic Effects	Dave Chapman
Vision Mixer	Dinah Long
Design Effects	John Peyre
Videotape Editor	Steve Newnham
Technical Co-Ordinator	Alan Arbuthnott
Crew	11
Senior Cameraman	Alec Wheal
Film Cameraman	Paul Wheeler
Assistant	John Daley
Film Sound Recordist	Malcolm Campbell
Film Editor	Roger Guertin
Chargehand	Johnny Rice
Film Operations	Brian Roots, Ronnie Hewitt, Mickey Ellis
Grips	John Philips
Lighting Gaffer	Des O'Brien
Costume Designer	Andrew Rose
Dressers	Liz Scamell, Philip Falconer
Make-Up Artist	Jan Nethercot, Shirley Stallard
Assistant	Janet Philips
Visual Effects Designers	Jim Francis, Stuart Brisdon
Assistant	Simon Fullerlove
Title Sequence	Sid Sutton
Property Buyer	Alan Huxley
Graphic Designer	Ian Hewitt
Designer	John Hurst
Assistant	Mark Kebby
Production Secretary	Sarah Lee
Production Associate	June Collins
Writer	Robert Holmes
Script Editor	Eric Saward
Producer	John Nathan-Turner
Director	Graeme Harper

Programme Numbers:

Part 1:	1/LDL/F247F
Part 2:	1/LDL/F248A
Part 3:	1/LDL/F249T
Part 4:	1/LDL/F250N

Filming: 15th - 17th November, 1983.

Recording:
1st - 2nd December, 1983, TC6. (cancelled)
15th - 17th December 1983, TC6.
11th - 12th January, 1983, TC6.

Transmission:

Part 1:	8th March 1984, 6.41pm BBC1 (24'33", 18.41. - 19.06.)
Part 2:	9th March 1984, 6.41pm BBC1 (25'00", 18.41. - 19.06.)
Part 3:	15th March 1984, 6.42pm BBC1 (24'36", 18.42. - 19.07.)
Part 4:	16th March 1984, 6.41pm BBC1 (25'37", 18.41. -19.07.)

Repeated:

Part 1:	19th February 1993, 7.15pm BBC2 (24'33", 19.15. - 19.39.)
Part 2:	26th February 1993, 7.15pm BBC2 (25'00", 19.15. - 19.40.)
Part 3:	5th March 1993, 7.15pm BBC2 (24'36", 19.15. - 19.39.)
Part 4:	12th March 1993, 7.15pm BBC2 (25'37", 19.15. -19.42.)

Audience, Position, Appreciation:

Part 1:	6.9m, 66th, .
Part 2:	6.6m, 75th, .
Part 3:	7.8m, 62nd, .
Part 4:	7.8m, 62nd, .
Part 1, rpt:	2.1m, --th, .
Part 2, rpt:	1.9m, --th, .
Part 3, rpt:	1.8m, --th, .
Part 4, rpt:	1.4m, --nd, .

Is This Death...?
DRB